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IMPORTANT CHINESE CERAMICS
AND WORKS OF ART

重要中國瓷器及工藝精品



HONG KONG | 2 MAY 2025
香港 | 2025年5月2日

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FRIDAY 2 MAY 2025 星期五 2025年5月2日

AUCTION 拍賣
Friday 2 May 2025 · 2025年5月2日 (星期五)
10.45am (Sale 21660, Lots 901-957)
2.30pm (Sale 21660, Lots 958-1037)
上午10時45分 (拍賣編號 21660, 拍賣品編號 901-957)
下午2時30分 (拍賣編號 21660, 拍賣品編號 958-1037)
Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點: 香港, 中環美利道2號 The Henderson 6樓

Tel 電話: +852 2760 1766
VIEWING 預展
HONG KONG, 6/F, The Henderson
香港, The Henderson 6樓
Friday - Thursday, 25 April - 1 May
4月25日至5月1日 (星期五至四)
10.30am - 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展
SHANGHAI, BUND ONE
上海, 久事國際藝術中心
Tuesday - Thursday, 1-3 April · 4月1至3日 (星期二至四)
10.00am - 5.00pm
TAIPEI, Taipei Marriot Hotel
台北, 台北萬豪酒店
Saturday - Sunday, 19-20 April · 4月19至20日 (星期六至日)
11.00am - 6.00pm

AUCTIONEERS 拍賣官
Audrey Lee • Carmen Shek Cerne • Liang-Lin Chen

AUCTION CODE AND NUMBER 拍賣名稱及編號
In sending Written and Telephone bids or making enquiries, this sale should be referred to as **PRUNUS-21660**.
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Property of a Gentleman
士紳珍藏

901

A BLUE AND WHITE 'LOTUS AND GOOSE' SLEEVE VASE

SHUNZHI PERIOD (1644-1661)

18 1/8 in. (46 cm.) high

HK\$500,000-700,000

US\$65,000-91,000

PROVENANCE:

S. Marchant & Son, Ltd., London, acquired on 28 September 1982
Sonia Lightfoot (1937-2016)
Sold at Bonhams London, 10 November 2016, lot 33

EXHIBITED:

London, Oriental Ceramic Society, *The World in Blue and White*,
2 June - 30 November 2003, no. 65

LITERATURE:

Oriental Ceramic Society, *The World in Blue and White*, London,
2003, p. 28, no. 65

清順治 青花蓮塘飛雁圖筒瓶

來源:

S. Marchant & Son Ltd., 倫敦, 1982年9月28日購藏
Sonia Lightfoot女士 (1937-2016)
倫敦邦瀚斯, 2016年11月10日, 拍品33號

展覽:

倫敦, 東方陶瓷學會, 「The World in Blue and White」, 2003年6月
2日至11月30日, 編號65

出版:

東方陶瓷學會, 《The World in Blue and White》, 倫敦, 2003年,
頁28, 編號65

Property of a Gentleman
士紳珍藏

902

A BLUE AND WHITE 'WATER MARGIN' ROULEAU VASE

KANGXI PERIOD (1662-1722)

18 1/8 in. (46.1 cm.) high

HK\$500,000-700,000

US\$65,000-90,000

PROVENANCE:

Sold at Christie's New York, 16 September 2016, lot 1349

清康熙 青花水滸傳人物故事圖棒槌瓶

來源:

紐約佳士得, 2016年9月16日, 拍品1349號



(another view 另一面)



903

A RARE LARGE BLUE AND WHITE 'FIGURAL'
ROULEAU VASE

KANGXI PERIOD (1662-1744)

29 7/8 in. (76 cm.) high

HK\$600,000-800,000

US\$78,000-100,000

PROVENANCE:

Acquired at Hancocks, London, according to label
Sold at Bonhams London, 12 May 2011, lot 293

The present vase is larger than most other rouleau vases of this period. For another rare blue and white rouleau vase (77 cm.) of similar size, compare to an example painted with a similar riverscape scene in the Shanghai Museum, illustrated in *Underglaze Blue & Red*, Hong Kong, 1987, no. 117. Compare also to a smaller example (45.7 cm.) in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 19, no. 15.

清康熙 青花山水人物圖大棒槌瓶

來源:

Hancocks, 倫敦 (據標籤)
倫敦邦瀚斯, 2011年5月12日, 拍品293號

本瓶為此類康熙青花棒槌瓶中尺寸較大者。尺寸近似者可比較上海博物館藏一件青花山水人物圖棒槌瓶 (77公分), 載於《青花釉裏紅》, 香港, 1987年, 圖版117號。另比較北京故宮博物院藏一件尺寸較小的青花山水人物圖棒槌瓶 (45.7公分), 見故宮博物院藏文物珍品全集《青花釉裏紅 (下)》, 香港, 2010年, 頁19, 圖版15號。



(another view 另一面)

904

A LANGYAO RED-GLAZED VASE, GUANYIN
ZUN

KANGXI PERIOD (1662-1722)

16 3/4 in. (42.5 cm.) high, box

HK\$400,000-600,000

US\$52,000-78,000

Compare to a Kangxi red-glazed *guanyin* vase in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Monochrome Porcelain*, Hong Kong, 1999, p. 18, no. 15.

清康熙 郎窯紅釉觀音尊

比較北京故宮博物院藏一件清康熙郎窯紅釉觀音尊, 見1999年出版故宮博物院藏文物珍品全集《顏色釉》, 香港, 頁18, 圖版15號。



905

A RARE GREEN-GROUND AUBERGINE-ENAMELLED 'DRAGON' BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

5 ¾ in. (14.8 cm.) diam., box

HK\$280,000-400,000 US\$37,000-52,000

Compare to a Kangxi marked bowl decorated with a dragon and phoenix pattern similar to the present bowl, but in yellow and green enamel, currently preserved in the National Palace Museum, Taipei, illustrated in *Good Fortune, Long Life, Health and Peace: A Special Exhibition of Porcelain with Auspicious Designs*, Taipei, 1995, no. 19 (fig. 1).



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

清康熙 綠地紫彩雙龍趕珠團鳳紋盃 雙圈六字楷書款

比較台北故宮博物院所藏一康熙黃地綠彩盃，其上繪與本拍品相似的龍鳳紋飾，並載於《福壽康寧吉祥圖案瓷器特展圖錄》，台北，1995年，圖版19號（圖一）。



(mark)



906

A COPPER-RED DECORATED 'SANDUO' BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

4 ¾ in. (12.1 cm.) diam.

HK\$200,000-300,000 US\$26,000-39,000

PROVENANCE:
A Swiss private collection, purchased in Japan in the 1950s by
repute, and thence by descent within the family
Acquired in Zurich, 2016
Sold at Christie's Hong Kong, 30 November 2020, lot 3048



(mark)



清雍正 釉裏紅三多紋盃 雙圈六字楷書款

來源：
瑞士私人珍藏，1950年代購於日本（傳），之後於家族中流傳
2016年購於蘇黎世
香港佳士得，2020年11月30日，拍品3048號

Property of a Southeast Asian Collector
東南亞私人珍藏

907

A FINE SMALL BLUE AND WHITE 'THREE FRIENDS OF WINTER' JAR

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

3 ¼ in. (8 cm.) high, box

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Sold at Sotheby's Hong Kong, 2 May 1995, lot 62
Property of a gentleman; sold at Christie's Hong Kong,
27 November 2019, lot 3076

Several jars of this design and small size are known including a pair illustrated by John Alexander Pope, *Porcelains in the Frick Collection*, vol. 7, New York, 1974, p. 69, nos. 124 and 125 (5.4 cm. high); another smaller example (6.2 cm. high) in the S.C. Ko Tianminlou Collection illustrated by Liu Liang-yu, *A Survey of Chinese Ceramics*, vol. 5, Taipei, 1991, p. 90; and a slightly larger jar (8.9 cm.) sold at Christie's New York, 22-23 March 2012, lot 2023.



清雍正 青花歲寒三友圖小罐 雙圈六字楷書款

來源:
香港蘇富比, 1995年5月2日, 拍品62號
士紳珍藏; 香港佳士得, 2019年11月27日, 拍品3076號

紋飾及器型相若之雍正青花小罐可參考: Frick珍藏一對 (5.4公分高), 見John Alexander Pope著, 《Porcelains in the Frick Collection》, 第7冊, 紐約, 1974年, 69頁, 124-5號; 天民樓珍藏一件 (6.2公分高), 載於劉良佑著《中國歷代陶瓷鑑賞》, 第5冊, 台北, 1991年, 90頁; 另有一略大例子 (8.9公分高), 2012年3月22日於紐約佳士得拍賣, 拍品2023號。



(mark)

Property of a Southeast Asian Collector
東南亞私人珍藏

908

A PAIR OF FAMILLE VERTE 'NARCISSUS' MONTH CUPS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

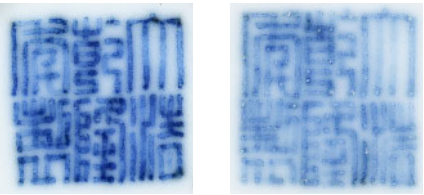
2 ¾ in. (6 cm.) diam. (2)

HK\$260,000-400,000 US\$34,000-52,000

PROVENANCE:
An Asian private collection; sold at Christie's Hong Kong,
28 November 2006, lot 1549
Sold at Christie's London, 5 November 2019, lot 176

清乾隆 五彩水仙花神盃一對 六字篆書款

來源:
亞洲私人珍藏; 香港佳士得, 2006年11月28日, 拍品1549號
倫敦佳士得, 2019年11月5日, 拍品176號



(marks)



Property of a Southeast Asian Collector
東南亞私人珍藏

909

A FAMILLE ROSE BLUE-GROUND
SGRAFFITO 'MEDALLION' BOWL

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)

5 ¾ in. (14.7 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:
Sold at Christie's Singapore, *The Yangzhitang Collection of
Imperial Porcelain of the Late Qing Dynasty*, 30 March 1997,
lot 272

清道光 外藍地軋道內青花重陽菊花紋膳盤
六字篆書款

來源:
新加坡佳士得，《養志堂藏晚清御瓷》，1997年3月30日，拍品272號



(two views 兩面)

910

A RARE FAMILLE ROSE 'FLORAL' ZHADOU

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

3 ½ in. (9 cm.) high

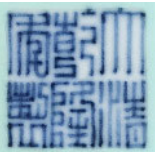
HK\$150,000-300,000

US\$20,000-39,000

PROVENANCE:
Sold at Sotheby's Hong Kong, 18 May 1982, lot 341
Kunryudo Gallery, Tokyo

清乾隆 粉彩纏枝西番蓮紋渣斗 六字篆書款

來源:
香港蘇富比，1982年5月18日，拍品341號
薰隆堂，東京



(mark)

911

A DOUCAI 'GRAPEVINE AND SANDUO' DISH

QING DYNASTY, 18TH CENTURY

6 ¼ in. (15.8 cm.) diam., Japanese wood box

HK\$50,000-80,000

US\$6,500-10,000

The underside of the wood box cover accompanying this lot bears an
inscription by Kushi Takushin (1898-1973), a violinist, and a scholar of
Asian ceramics, especially of Chinese ceramics.

清十八世紀 鬥彩葡萄三多紋盤

隨附日本木盒蓋內有久志卓真（1898–1973）之題字。其為小提琴家，亦為
亞洲陶瓷，尤其是中國陶瓷之研究學者。



The Property from a Distinguished Collection
顯赫珍藏

912

A VERY RARE AND LARGE GILT-
DECORATED CELADON-GLAZED VASE,
GANLANPING

YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE
BLUE AND OF THE PERIOD (1723-1735)

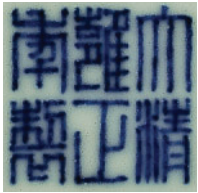
16 ¾ in. (42.5 cm.) high, double Japanese wood box

HK\$3,000,000-5,000,000 US\$390,000-650,000

PROVENANCE:
The J. M. Hu (1911-1995), Zande Lou Collection

The distinctive form of this exceptional vase is known as *ganlanping*, or olive-shaped vase, and was inspired by early bronze prototypes, such as the middle Western Zhou-dynasty ritual wine container and cover, *hu*, in the Metropolitan Museum of Art, acc. no. 2003.66.11a, b (fig. 1). Like the present vase, the bronze *hu* features small cylindrical handles flanking the neck and a pair of pierced slots above the splayed foot.

The *ganlanping* form was admired in all three of the great imperial reigns of the Qing dynasty - Kangxi, Yongzheng and Qianlong. This grand design was adopted and adapted by the imperial potters in each successive reign and is found with and without handles, decorated with a range of glazes and with nuanced variations in the overall shape. Two vases which exemplify the Kangxi shape, each incised with decoration under a pale blue glaze, are illustrated by J. Ayers, *The Baur Collection*, vol. 3, Geneva, 1972, no. A 326, which has a straight neck and no flare to the foot, and no. A 328, which has a tall slender neck rising to a slightly everted mouth rim. For Yongzheng a monochrome-glazed example, a copper-red-glazed vase, in the collection of the Palace Museum, are illustrated in *Qingdai Yuyao ciqu*, juan I:II, Beijing, 2005, pp. 38-9, no. 9.



(mark)

清雍正 粉青釉描金花卉紋橄欖瓶 六字篆書款

來源:
暫得樓胡惠春 (1911–1995) 舊藏

本橄欖瓶造型莊重古樸，其形制靈感源自中國高古青銅器，可參見紐約大都會藝術博物館收藏，一件西周中期青銅壺，館藏編號2003.66.11a, b（圖一）。器形與本品相似，頸部兩側均飾小圓柱形耳，撇足上方設一對穿孔。

橄欖瓶造型在清康熙、雍正和乾隆時期均備受推崇，歷代御窯藝匠均有燒製，形制亦略有不同。比較康熙朝淡藍釉橄欖瓶兩例，刻花，直口，瓶頸較本品修長，現藏於日內瓦鮑氏東方藝術館，見載John Ayers，《The Baur Collection Chinese Ceramics》，卷三，日內瓦，1972年，圖版A326及A328，其中後者口沿微撇。雍正和乾隆時期的橄欖瓶造型則較康熙時期更為豐滿。雍正橄欖瓶之例，亦有各式可供比較，無耳、撇口之例較為常見。參考北京故宮博物院藏一件雍正霽紅釉橄欖瓶，見《故宮博物院藏清代御窯瓷器》，卷一下，北京，2005年，圖版9號。



fig. 1 Gift of Katherine and George Fan, in honor of James C. Y. Watt, 2003
Collection of the Metropolitan Museum of Art
圖一 紐約大都會藝術博物館藏品





912 Continued

The more robust *ganlanping* form of the present vase, with its straight neck, appears to be significantly rarer. A Yongzheng celadon-glazed *ganlanping* vase of the same size as the current vase, and with tubular handles and pierced slots above the foot, but lacking gilt decoration, was sold at Bonhams Hong Kong, 3 December 2015, lot 22; another example of this type, also lacking gilt decoration, was collected by Herman A. E. Jaehne (d. 1951) and Paul C. Jaehne (d. 1951). It was gifted to The Newark Museum, Newark, in 1941 (accession no. 41.2027B) and sold at Sotheby's New York, 18 March 2025, lot 125. Also see a Yongzheng vase of this shape with tubular handles and pierced slots above the foot, but decorated in *famille rose* enamels on a coral-red ground, and of smaller size (31.4 cm.), in the Palace Museum, Beijing, is illustrated in *Selected Porcelain of the Flourishing Qing Dynasty at the Palace Museum*, Hong Kong, 1994, p. 181, no. 25 (fig. 2).

The rare addition of the gilt-decorated bands of floral scroll around the mouth rim and foot rim beautifully complement the shape of the vase and were painted with great skill. The carefully chosen flowers incorporated into the floral scroll each conveyed a particular wish to those who saw the vase – the hibiscus for wealth and glory; the lotus for harmony, beauty and purity; and the peony for wealth and honor. The fact that these flowers are shown borne on a meandering vine is also significant. One of the Chinese words for 'vine' is *man*, which is a pun for *wan*, meaning 'ten thousand'. The *ruyi* heads below the band of floral scroll at the mouth rim provides an additional wish for longevity. The *ruyi* shape is based on a stylized form of the *lingzhi* fungus, which was believed to be able to prolong life, ward off evil and ensure the vigor of its possessor.

本件橄欖瓶的造型古雅，直頸設計，相較於撇口及撇足的類型更為罕見。一件與本件尺寸相近的雍正青釉橄欖瓶，同樣飾有圓柱形耳及足上穿孔，無描金，見香港邦瀚斯，2015年12月3日，拍品22號；另一件同類型作品，無描金，為Herman A. E. Jaehne (1951年逝) 與Paul C. Jaehne (1951年逝) 舊藏，於1941年贈予紐瓦克博物館（館藏編號：41.2027B），拍賣於紐約蘇富比，2025年3月18日，拍品125號。見另一件雍正橄欖瓶，造型相似，飾有圓柱形耳及足上穿孔，珊瑚紅地粉彩裝飾，尺寸較小（31.4公分），現藏於北京故宮博物院，見於《故宮博物院藏：清盛世瓷選粹》，香港，1994年，頁181，圖版25號（圖二）。

本件花瓶口沿及足沿均飾描金花卉卷草紋，與瓶身造型相得益彰，繪製技藝精湛。所繪花卉各具寓意，如芙蓉象徵富貴榮華；蓮花寓意和諧、美麗與純潔；牡丹則代表富貴與榮耀。「蔓」與「萬」諧音，口沿處卷草紋帶下方的如意頭紋飾，更增添了長壽的祝願，寓意「萬壽無疆」。



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

The Property of a Gentleman
士紳珍藏

913

A LEMON-YELLOW GROUND GREEN-ENAMELLED 'DRAGON' BOWL

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

5 5/8 in. (14.2 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Collection of the Regiari family, Queensland, Australia

The present bowl is decorated with two dragons in pursuit of flaming pearls amongst clouds, painted in green enamel on a lemon-yellow ground. According to *Guo Chao Gong Shi* vol. 17, such decoration and colour could only be used by a high ranking concubine of the emperor in the Qing court.

Compare with a larger example housed in the Palace Museum, Beijing, illustrated in *Gugong Bowuyuan cang: Qingdai yuyao ciqu*, vol. I, part II, Beijing, 2005, pl. 7; and one in the Tianminlou Collection, included in *Chinese Porcelain. The S.C. Ko Tianminlou Collection*, Hong Kong Museum of Art, 1987, cat. no. 97.

清雍正 檸檬黃地綠彩雲龍紋盃 雙圈六字楷書款

來源：

Regiari家族舊藏，昆士蘭，澳大利亞

盃外壁飾以黃地綠彩，繪雙龍戲珠，刻畫生動。據乾隆《國朝宮史》卷十七記載，各色瓷器在清廷的使用範圍劃分嚴格，僅「貴妃…妃…黃地綠龍磁盃四」，即黃地綠彩非高位者不可用，足見此盃可貴。

比較北京故宮博物院藏一例，尺寸較大，載於《故宮博物院藏清代御窯瓷器》，卷一，下冊，北京，2005年，圖版7號。另一例見天民樓珍藏，錄於《天民樓藏瓷》，香港藝術館，1987年，圖版97號。



(mark)



914

A PAIR OF YELLOW-GROUND GREEN-ENAMELLED 'DRAGON AND *SHOU* CHARACTER' BOWLS

QIANLONG SIX-CHARACTER SEAL MARKS IN UNDERGLAZE BLUE AND OF THE PERIOD (1736-1795)

4 in. (10.2 cm.) diam., box (2)

HK\$200,000-400,000 US\$26,000-52,000

PROVENANCE:
A New York private collection, by repute

During the Qing dynasty, strict regulations governed the variety and quantity of ceramic wares permitted for use by different members of the imperial family. According to *Guochao Gongshi* (The History of the Imperial House and Court) and *Da Qing huidian* (Imperial Endorsed Statutes of the Great Qing), vessels decorated with green dragons on a yellow ground, such as the present pair, were exclusively designated for use by *guifei* (the Emperor's concubines of the second rank). The present pair of bowls demonstrates the elevated status of its owner at the time.

There appears to be two groups of bowls of this pattern, the first type depicts large-sized dragons providing a dense pattern of green enamel as exemplified by the present lot. Compare to bowls with Yongzheng marks, one was formerly from the Constantinidi Collection, illustrated by S. Jenyns, *Later Chinese Porcelain*, London, 1971, pl. LXIX, no. 4; the other illustrated in *Chinese Porcelain - The S.C. Ko Tianminlou Collection*, Part II, Hong Kong, 1987, pl. 97; and a further example illustrated in *Palace Museum Collection of Official Ware of the Qing Dynasty*, vol. 1 part 2, Beijing, 2005, pp. 34-35, no. 7. A similar pair of bowls with Qianlong marks was sold at Sotheby's New York, 21 March 2024, lot 123.

The second type depicts slender dragons with wispy flames, thereby showing a more prominent yellow ground, which is exemplified by the bowl in current sale, lot 913.

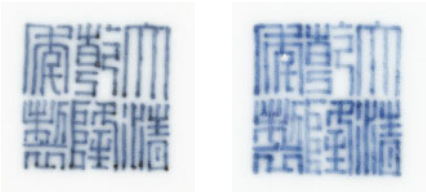
清乾隆 黃地綠彩雲龍趕珠「壽」字紋盃一對
六字篆書款

來源:
紐約私人舊藏 (傳)

本對盃黃地，外壁以綠彩細膩刻繪遊龍戲珠圖，內書「壽」字，底青花書「大清乾隆年製」款。整體發色明豔，氣勢尊貴。

黃地綠彩瓷器是清代官窑的傳統品種，色澤嬌嫩淺淡。據《大清會典》及《國朝宮史》記載，此類內外黃釉刻龍鳳紋填綠彩之器，專為貴妃所用。

此式龍紋盃有兩種。第一種龍身粗，綠彩佔地多。比較雍正款之近似例，見Constantinidi Collection舊藏，載於1971年倫敦出版S. Jenyns著《Later Chinese Porcelain》，圖版LXIX，第4號；另一為天民樓藏品，見1987香港出版《天民樓藏瓷》下卷，圖版97；北京故宮博物院藏有一例，見2005年北京出版《故宮博物院藏清代御窑瓷器》卷一（下冊），34-35頁，圖版7。2024年3月21日於紐約蘇富比拍賣同為乾隆款之對盃，拍品123號。第二種的龍身較細，火珠纖巧，黃地佔大幅，是次拍賣拍品913號即為其中例子。



(marks)

The Property of an American Gentleman
美國士紳珍藏

915

A RARE COPPER-RED-GLAZED BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1662-1722)

5 ¾ in. (13.2 cm.) diam.

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Edward Albert Behr (1875-1961), and thence by descent within the family to the current owner

Edward A. Behr was a collector of diverse works of art from ukiyo-e prints and Chinese ceramics, to important old master and American prints and paintings. He regularly visited galleries and auction rooms in New York. Mr. and Mrs. Behr periodically gifted the Brooklyn Museum with pieces from his collection, the acquisition dates are recorded from 1941 to 1963.

清康熙 紅釉盃 雙圈六字楷書款

來源:
Edward Albert Behr (1875-1961) 舊藏，並於家族傳承至現藏家

Edward A. Behr愛好藝術品，其收藏範圍廣泛，從浮世繪版畫、中國陶瓷，到重要古典大師作品及美國版畫與油畫。他經常造訪紐約畫廊與拍賣場，夫妻兩人更定期把珍藏贈予布魯克林博物館，捐贈時間從1941年持續至1963年。



(mark)



916

A RARE ENAMELLED AND COPPER-RED
DECORATED WATER POT, *MATIZUN*

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF
THE PERIOD (1662-1722)

5 in. (12.8 cm.) wide, *zitan* stand, box

HK\$2,800,000-5,000,000 US\$370,000-650,000

PROVENANCE:
C.T. Loo Collection, according to label
Sold at Sotheby's Hong Kong, 21 May 1985, lot 150
Sold at Christie's Hong Kong, 30 April 2000, lot 613

This elegant water pot belongs to an elite group of small scholar's objects made during the Kangxi reign which employed a rare combination of underglaze copper-red and overglaze green, and black. Compare to five water pots of this design, one in the Percival David Foundation in the British Museum, illustrated in Rosemary Scott, *Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art*, London, 1991, p.59, no. B706; one in the Baur Collection, illustrated in *Chinese Ceramics in The Baur Collection*, vol. 2, 1999, no. 148; one in the Palace Museum, Beijing, illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 42, no. 25 (fig. 1); one illustrated in the Chang Foundation, illustrated in *One Thousand Years of Jingdezhen*, Tokyo, 2006, p. 49, no. 31; one in the J.M. Hu Collection, sold at Christie's Hong Kong, 30 October 1995, lot 715 and *The Baofang Pavilion Collection of Imperial Ceramics*, 29 May 2019, lot 2801.

Also included in this group are globular water pots painted with a comparable design, such as an example in the Palace Museum, Beijing, illustrated in *Kangxi Yongzheng Qianlong: Qing Porcelain from the Palace Museum Collection*, Beijing, 1989, p. 41, no. 24; in the Baur Collection, illustrated in *Chinese Ceramics in The Baur Collection*, vol. 2, 1999, no. 149; and from the Meiyintang Collection, sold at Sotheby's Hong Kong, 7 April 2011, lot 2; also from the Au Bak Ling Collection, sold at Christie's Hong Kong, *The Au Bak Ling Collection: The Inaugural Sale*, 26 September 2024, lot 8 (fig. 2).



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

清康熙 釉裏紅加彩月季花紋馬蹄尊 三行六字楷書款

來源:
盧芹齋舊藏，據標籤
香港蘇富比，1985年5月21日，拍品150號
香港佳士得，2000年4月30日，拍品613號

此馬蹄尊結合了高溫釉裏紅及低溫釉上五彩，為康熙官窯生產的一種特殊品種，通常以製作小件文具和陳設瓷為主。與此器形及紋飾近乎相同的例子見於：大英博物館大維德珍藏，見蘇玫瑰著《Illustrated Catalogue of Qing Enamelled Ware in the Percival David Foundation of Chinese Art》，倫敦，1991年，圖版B706號；瑞士鮑氏東方藝術館，見John Ayers著《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1999年，圖版148號；北京故宮博物院藏，錄於《故宮珍藏康雍乾瓷器圖錄》，香港，1989年，頁42，圖版25號（圖一）；一例載於《景德鎮千年展》，東京，2006年，圖版31號；及胡惠春舊藏一例，拍賣於香港佳士得，1995年10月30日，拍品715號及《寶芳閣官窯瓷器珍藏》，2019年5月29日，拍品2801號。

此類品種及紋飾的水丞亦見有蘋果尊造型，多飾以兩朵月季，見《故宮珍藏康雍乾瓷器圖錄》，1989年，圖版24號；瑞士鮑氏東方藝術館，《Chinese Ceramics in The Baur Collection》，第2冊，倫敦，1991年，圖版149號；玫茵堂舊藏一例，2011年4月7日於香港蘇富比，拍品2號；區百齡舊藏一例，拍賣於《區百齡珍藏：首拍》香港佳士得，2024年9月26日，拍品8號（圖二）。



(mark)



fig.2. Sold at Christie's Hong Kong, *The Au Bak Ling Collection: The Inaugural Sale*, 26 September 2024, lot 8
圖二 《區百齡珍藏：首拍》，香港佳士得，2024年9月26日，拍品8號



Property of a Lady
女史珍藏

917

A BLUE-GLAZED BOWL

清雍正 藍釉盃 雙圈六字楷書款

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE
WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

3 3⁄8 in. (18.5 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000



(mark)



Property of a Lady
女史珍藏

918

A BLUE AND WHITE 'DRAGON' JARDINIÈRE

清乾隆 青花海水雲龍紋案缸 六字篆書款

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

8 5⁄8 in. (21.8 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000



(mark)



919

A RARE JINGDEZHEN CELADON-
GLAZED CARVED PEAR-SHAPED VASE,
YUHUCHUNPING

QING DYNASTY, 18TH CENTURY

12 ½ in. (31.7 cm.) high

HK\$300,000-400,000

US\$39,000-52,000

PROVENANCE:
Sold at Christie's New York, 20 September 2013, lot 1361

清十八世紀 景德鎮仿龍泉青釉刻纏枝牡丹紋玉壺春瓶

來源:
紐約佳士得，2013年9月20日，拍品1361號



(base 底部)



920

A LARGE BLUE-GLAZED VASE,
TIANQIUPING

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

21 ¾ in. (54.3 cm.) high

HK\$1,000,000-2,000,000 US\$130,000-260,000

Large monochrome vases like the present example were made as part of decorative furnishings for the Palace during the Qing dynasty. With its large globular body, the form of the present vase was one of the most popular forms and can be found in various colours and sizes. The rich cobalt-blue glaze of the present vase is sometimes referred to as ‘sacrificial blue’, deriving from the use of vessels bearing this coloured glaze during sacrifices at the Imperial Temple of Heaven. In 1369, the first Ming dynasty emperor Hongwu issued an edict declaring that the vessels used on the Imperial altars should henceforth be made of porcelain. During the Jiajing period, each temple was then associated with a specific colour of porcelain- in addition to blue being used in the Temple of Heaven, red was used in the Temple of the Sun, yellow in the Temple of Earth, and white in the Temple of the Moon.

Compare to a vase of similar size with this cobalt blue glaze with Qianlong mark in the collection of the National Palace Museum, Taipei, collection number *zhongci*000420N (fig. 1). A slightly taller example is at the Nanjing Museum (62.3 cm.), included in the exhibition catalogue *Qing Imperial Porcelain*, Hong Kong, 1995, no. 66. Another example was exhibited at Hong Kong Museum of Art, illustrated in *The Wonders of the Potter's Palette*, 1984, no. 85.

Further compare to a similar-sized *tianqiuping* with Qianlong mark, sold at Christie’s New York, 3 December 1992, lot 310, and later again at Christie’s Hong Kong, 3 June 2015, lot 3110.



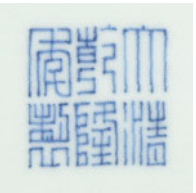
fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

清乾隆 霽藍釉天球瓶 六字篆書款

瓶長頸、溜肩、大圓腹、臥足，通體施霽藍釉，釉色均勻平整，底白地青花書「大清乾隆年製」篆書款。

霽藍釉燒製工藝繼承元代傳統，至清代生產歷朝未斷，且燒製精細，常見造型是宮廷祭器和陳設用瓷。霽藍釉祭器專供於天壇環丘台，乾隆十三年（1748年）冬至祭天首次奉詔用霽藍釉器。近似例子可參考台北故宮博物院藏尺寸幾近一致之例，文物統一編號：中瓷000420N（圖一）；南京博物院藏一尺寸稍大之例（59.6公分高），載於《清瓷萃珍——清代康雍乾官窯瓷器》，香港，1995年，圖版66號；香港藝術館亦館藏一近似例，見《清瓷薈錦——香港藝術館藏清代陶瓷》，香港，1984年，圖85。

再比較一件同乾隆款、尺寸近似之霽藍釉天球瓶，於紐約佳士得1992年12月3日拍賣，拍品310號，同一件後於香港佳士得2015年6月3日拍賣，拍品3110號。



(mark)



921

A FINE *DOUCAI* AND *FAMILLE ROSE* 'NINE PEACHES' DISH

YONGZHENG SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1723-1735)

7 5/16 in. (18.6 cm.) diam.

HK\$150,000-250,000

US\$20,000-32,000

Both peaches and cranes have traditionally been associated with Daoism and longevity. In mythology, the goddess Xiwangmu (Queen Mother of the Western Paradise) owned a vast peach orchard, and it was said that anyone who ate the fruit would become immortal. As such, peaches and cranes are considered sacred and auspicious, and when used as a decorative motif, convey wishes for longevity and good fortune. Vessels decorated with luxuriant peach branches were very popular in the Qing dynasty, and might have been commissioned as birthday gifts or as a form of commemoration for an imperial birthday.

Compare to a few other Yongzheng-marked dishes decorated with same pattern and palette, one was exhibited at the Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C., *Joined Colors, Ceramics from Collectors in the Min Chiu Society, Hong Kong*, 1993, no. 61, and subsequently sold at Christie's Hong Kong, 27 April 1997, lot 58; another was in the Goldschmidt Collection, later sold at Sotheby's Hong Kong, 13 November 1990, lot 36; one was sold at Christie's Hong Kong, 3 June 2015, lot 3145; and a pair was sold at Christie's Hong Kong, 29 May 2019, lot 3108 (fig. 1).

Compare also to two slightly larger Yongzheng-marked dishes decorated with the same pattern but are only in underglaze blue, one is in the National Palace Museum, Taipei, collection number *guci*-008899 (fig. 2); and the other is in the Palace Museum, Beijing, collection number: *gu*00158543.

清雍正 鬥彩加粉彩雲鶴九桃紋盤 雙圈六字楷書款

盤口微撇、弧腹、圈足，內鬥彩加粉彩繪一株結九桃之桃樹，外壁青花礬紅繪八隻飛鶴，底書雙圈「大清雍正年製」楷書款。

雍正鬥彩加粉彩九桃紋盤相當罕見，紋飾寓意吉祥，應為皇帝祝壽之器。近似例可參考香港佳士得1997年4月27日拍賣一件，拍品58號；Goldschmidt舊藏一件，後於香港蘇富比1990年11月13日拍賣，拍品36號；香港佳士得2015年6月3日拍賣，拍品3145號；香港佳士得2019年5月29日拍賣一對，拍品3108號（圖一）。

再比較兩件紋飾近似、尺寸稍大、僅飾青花輪廓之例，均署雍正款，見台北故宮博物院藏品，典藏編號故瓷008899（圖二）；以及北京故宮博物院藏品，編號：故00158543。



(mark)



fig. 1 Christie's Hong Kong, 29 May 2019, lot 3108
圖一 香港佳士得，2019年5月29日，拍品3108號



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品



(two views 兩面)

922

A RARE COPPER-RED AND UNDERGLAZE-BLUE DECORATED APPLE-FORM WATER POT

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

3 ¾ in. (9.5 cm.) diam.

HK\$550,000-650,000 US\$72,000-84,000

PROVENANCE:
Sold at Sotheby's London, 19 February 1963, lot 43, by repute
An English private collection, by repute

The present water pot is potted with a round body, an incurved rim, and a slightly recessed base, resembling the shape of an apple. The exterior is painted in underglaze red with four floral sprays, which are peony, lotus, chrysanthemum, and hibiscus, above a band of upright leaves, and below a band of lotus scroll on the mouth, separated by thin underglaze-blue lines.

The apple-form water pot is one of the innovative forms produced by the official kilns in Jingdezhen during the Kangxi period. Exquisitely potted and finely detailed, few example has survived to this day in good condition.

Similar examples are found in public institutions and private collections, including one in the Palace Museum, Beijing, illustrated in the Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglazed Red (III)*, Hong Kong, 2010, p. 184, no. 168; one in the C.P. Lin Collection, included in the exhibition catalogue *Exquisite Forms and Colors: Treasures from Four Generations*, London, no. 113; one from the Pilkington collection, sold at Sotheby's Hong Kong, 6 April 2016, Lot 54; and one sold at Christie's Hong Kong on November 27, 2013, Lot 3206. The style of the mark is consistent on all four pieces, suggesting that it was written by the same hand.

Compare two further examples with similar style of mark as the present water pot, one is in the Shanghai Museum, illustrated in *Underglaze Blue & Red*, Hong Kong, 1987, p. 122, no. 118 (fig. 1), the other from the Carnegie Museum of Art, sold at Sotheby's New York, 18 March 2025, lot 107.



fig. 1 Collection of the Shanghai Museum
圖一 上海博物館藏品

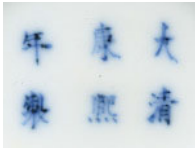
清康熙 青花釉裏紅折枝花卉紋蘋果尊
三行六字楷書款

來源:
倫敦蘇富比, 1963年2月19日, 拍品43號 (傳)
英國私人舊藏 (傳)

此器呈圓形, 斂口, 圓腹, 臥足, 形似蘋果, 故名蘋果尊。通體釉裏紅紋飾, 口飾勾蓮紋, 腹繪折枝花卉四朵, 分別為牡丹、蓮花、菊花及芙蓉, 近足處繪蕉葉紋, 各層紋飾以青花線相隔。底青花書「大清康熙年製」楷書款。

蘋果尊為康熙官窯創新造型之一, 製作精美, 描繪細緻, 流傳至今品相良好者甚少。比較北京故宮博物院收藏一件, 見故宮博物院藏文物珍品全集《青花釉裏紅(下)》, 香港, 2010年, 圖版168號; 香港練松柏律師珍藏一件, 見《形色秀麗四代珍》展覽圖錄, 倫敦, 圖版113號; 琵琶金頓舊藏一例, 2016年4月6日於香港蘇富比拍賣, 拍品54號; 香港佳士得2013年11月27日拍賣一件, 拍品3206號。該四件發色鮮艷, 底款寫法風格接近, 有可能出自同一人之手。

另見兩例發色較淡, 其底款寫法與此尊近似, 一為上海博物館藏品, 見《青花釉裏紅》, 香港, 1987年, 頁122, 圖版118號 (圖一), 一為美國卡內基美術館舊藏, 2025年3月18日於紐約蘇富比拍賣, 拍品107號。



(mark)



A RARE YANGCAI AND GILT-DECORATED
BLUE-GLAZED BE-RIBBONED *HU*-FORM
VASE

QIANLONG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1736-1795)

12 in. (30.6 cm.) high.

HK\$1,200,000-2,800,000 US\$160,000-360,000

PROVENANCE:
Sold at Christie's New York, 22-23 September 1987, lot 180

Baofu, 'wrapping cloth' was a popular decorative motif on imperial wares during the Yongzheng and Qianlong periods, commonly seen on enamelware, glassware, and porcelain. According to archival records, the Qianlong Emperor specifically commissioned the imperial workshop to create custom brocade wraps for his favoured pieces. Additionally, the design carries significant auspicious connotations, as the term, *baofu*, is a homophone of 'wrapping up good luck'.

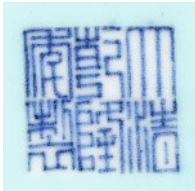
Compare to an almost identical vase of similar height (31 cm.), also bearing Qianlong six-character seal mark, sold at Christie's Hong Kong, 27-28 April 1997, lot 753 (fig. 1).

清乾隆 洋彩霽藍地描金花卉紋包袱瓶 六字篆書款

來源:
紐約佳士得，1987年9月22–23日，拍品180號

包袱紋為雍正、乾隆時期宮廷御用器的流行裝飾題材，常見於琺瑯器、玻璃器、瓷器。據檔案記載，乾隆會要求造辦處為其喜歡的各類器皿專門配做錦袱包裹，或用楠木匣盛裝，並將器物的名稱、年號刻在蓋匣上，以示珍藏。又因「包袱」諧音「包福」，寓意吉祥。故包袱紋飾的流行應與上述原因相關。

比較一件造型相若、尺寸相當（31公分高），同書乾隆篆書款例，拍賣於香港佳士得，1997年4月27–28日，拍品753號（圖一）。



(mark)



fig. 1 Sold at Christie's Hong Kong, 27-28 April 1997, lot 753
圖一 香港佳士得，1997年4月27–18日，拍品753號



The Property of an Asian Collector
亞洲私人珍藏

924

A FINE AND VERY RARE PAIR OF *FAMILLE ROSE* 'PRUNUS AND *LINGZHI*' TEA BOWLS

YONGZHENG SIX-CHARACTER MARKS IN UNDERGLAZE BLUE WITHIN CIRCLES AND OF THE PERIOD (1722-1735)

3 ¾ in. (9.1 cm.) diam., wood stands, Japanese wood boxes (2)

HK\$20,000,000-30,000,000 US\$2,600,000-3,900,000

PROVENANCE:
The Property of an Asian Collector; sold at Christie's Hong Kong, 30 October 1995, lot 752

EXHIBITED:
Chang Foundation, *Chinese Art from the Ching Wan Society Collections*, Taipei, 1998

LITERATURE:
Chinese Art from the Ching Wan Society Collections, Chang Foundation, Taipei, 1998, p. 63, pl. 54

清雍正 粉彩梅竹靈芝紋茶圓一對 單圈六字楷書款

來源:
亞洲私人珍藏; 香港佳士得, 1995年10月30日, 拍品752號

展覽:
鴻禧藝術文教基金會, 《中華文物集粹—清翫雅集收藏展II》, 台北, 1998年

出版:
《中華文物集粹—清翫雅集收藏展II》, 鴻禧藝術文教基金會, 台北, 1998年, 頁63, 圖版54號



(back view 背面)



924 Continued

Each bowl is finely potted with rounded sides supported on a short foot, the exterior finely enamelled with gnarled branches of flowering plum blossom, prunus and bamboo, above *lingzhi*, the interior plain, the base inscribed in underglaze blue with six-character mark within circle.

These bowls exemplify the Yongzheng Emperor’s aesthetic sensibility, distinctive taste and appreciation for traditional Chinese motifs, reflecting his high standards for refinement and sophistication. The prunus blossoms, in shades of snowy-white and pink, bloom on leafless branches, evoking the winter season and symbolising rebirth and longevity. The two gnarled boughs with knots and burls in the composition give a sense of age while the buds and blooms that issue out of the bare branches are refreshingly vivid and lively. The sharp contrast is deliberate and highlights the passing of winter and the imminent arrival of spring. The style and technique of the branches are very similar to those depicted on a pair of *falangcai* bowls from the same period in the National Palace Museum, Taipei (fig. 1), see Porcelain with painted enamels of Qing Yongzhen period (1723–1735), Taipei, 2013, p. 128, no. 53. The inclusion of the *lingzhi* in the composition is interesting and warrants attention, revered in Chinese art, it is beliveve to bestow humans with physical and spiritual strength.

茶圓成對，圓腹圈足，外壁粉彩繪梅、竹及靈芝紋，內壁光素，底以青花書單圈六字楷書款。

梅枝無葉，梅花畫意盎然，以淨白及粉紅為主色，暗示梅花冬季綻放，象徵新生與長壽。梅枝癭瘤刻畫細膩，賦予歲月滄桑之感，而嫩芽花苞發自禿枝，充滿生機，突顯冬往春來之意境。枝幹之風格及技法與同時期琺瑯彩瓷玉堂富貴圖對盤（圖一）上的枝幹如出一轍，見台北故宮博物院《金成旭映：清雍正琺瑯彩瓷》，2013年，頁128，圖版53號，可作比較。本品充分體現雍正帝美學觸覺敏銳、品味獨到，且對傳統中國紋飾之喜愛，以及對卓越品質之極致追求。

The prunus is often depicted as a member of the ‘Three Friends of Winter (*suihan sanyou*)’, along with the pine and the bamboo, as well as being one of the ‘Four Gentlemen (*sijunzi*)’ with the orchid, bamboo, and chrysanthemum, symbolising nobility. However, its pairing with the *lingzhi*, as seen on the present bowls, is exceptionally rare. A pair of Yongzheng-marked bowls, slightly larger in size and decorated with a similar arrangement of flowering prunus and plum branches, along with the same spray of *lingzhi* depicted in varying shades of purple, are in the Baur Collection, illustrated in John Ayers, Chinese Ceramics in the Baur Collection, Geneva, 1999, nos. A 590, illustrated next to a pair of matching cups, *ibid.*, A 592. Another larger bowl finely painted with flowering prunus branches emanating from the base together with tufts of bamboo leaves and a spray of *lingzhi*, formerly in the collection of William Kenneth Slatcher C.V.O. (1926–1997), High Commissioner of the United Kingdom, was sold at Sotheby’s Paris, 23 June 2016, lot 93. Compare also with a slightly larger bowl, from the collection of Frederick Knight, sold at Sotheby’s Hong Kong, 8 October 2019, lot 3605.

For a Yongzheng-period *famille rose* example decorated with just prunus and *lingzhi*, without bamboo, see a slightly larger bowl (diameter 9.2 cm), in the Palace Museum, Beijing, and illustrated in The Complete Collection of Treasures of the Palace Museum, *Porcelains with Cloisonne Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, no. 70 (fig. 2).

梅花常與松、竹並稱「歲寒三友」，又與蘭、竹、菊並列「四君子」，象徵高潔品格。然如本品將梅花與靈芝搭配，甚為鮮見。畫匠以靈芝入畫，別具深意。傳統認為，靈芝乃仙草，長於仙際，能予凡人身心能量。同樣飾梅竹靈芝紋之雍正粉彩盤，可參考日內瓦鮑氏收藏成對之例，尺寸稍大，載於約翰·艾爾斯，《Chinese Ceramics in the Baur Collection》，日內瓦，1999年，編號A 590，同書並載一對盃例，前述出處，A592。見一例尺寸較大，曾屬英國高級專員 William Kenneth Slatcher C.V.O. (1926–1997年) 收藏，拍賣於巴黎蘇富比，2016年6月23 日，拍品93號。另有一例，同樣紋飾，為弗雷德里克·奈特舊藏，拍賣於香港蘇富比，2019年10月8 日，拍品3605號。

飾梅芝之作品，比較一例，尺寸稍大（直徑9.2公分），外壁繪淺粉紅梅花靈芝，內壁則繪三花盛放，為清宮舊藏，錄於故宮博物院藏文物珍品全集《琺瑯彩·粉彩》，香港，1999年，圖版70號（圖二）。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品



(another view 另一面)

The Property of a Gentleman
士紳珍藏

925

A VERY RARE SLIP-DECORATED AND
TURQUOISE-ENAMELLED 'DOUBLE
HAPPINESS' BOX AND COVER

JIAQING SIX-CHARACTER SEAL MARK IN IRON RED AND OF THE
PERIOD (1796-1820)

6 ¾ in. (16.1 cm.) long

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
The Property of a Gentleman; sold at Christie's Hong Kong, 28
November 2006, lot 1605

The delicate, lace-like decoration on this box and cover was achieved
by applying white enamel on top of the turquoise enamel. The
technique was first utilised by the imperial kilns during the Qianlong
period, as seen on a butter-tea bowl in the Nanjing Museum,
illustrated in *The Official Kiln Porcelain Of The Chinese Qing
Dynasty*, Shanghai, 2003, p. 265 (fig. 1). The technique continued into
the Jiaqing reign, as demonstrated by a tri-lobed vase in the Palace
Museum, Beijing, illustrated in *A Survey of Chinese Ceramics: Ch'ing
Official and Popular Wares*, vol. 5, Taipei, 1991, p. 252 (upper-left);
and a bottle vase decorated with peonies and *Shou* characters from
The Alfred Morrison Collection, Fonthill House, sold at Christie's
London, *Chinese Porcelains and Enamels from The Alfred Morrison
Collection, Fonthill House*, 9 November 2004, lot 54.

The 'double happiness' characters on the cover suggest that this was
made for an imperial wedding.



(mark)



清嘉慶 松石綠地堆花白彩福壽雙禧紋長方蓋盒
磬紅六字篆書款

來源:
士紳珍藏; 香港佳士得, 2006年11月28日, 拍品1605號

此蓋盒內外壁通體施松石綠釉, 外壁以白彩堆花, 蓋盒中央為一團花紋, 繞
以一萬字紋, 上下再飾各一禧字開光, 間以纏枝蓮紋及蝙蝠紋, 傳達出福壽
雙禧、萬壽無疆、福壽連綿等多重吉祥寓意。松石綠地堆花白彩技藝相當
特殊, 始見於乾隆官窯, 於乾隆、嘉慶二朝皆有燒製。乾隆近似例可比較南
京博物院藏福慶寶相紋盤, 《中國清代官窯瓷器》, 上海, 2003年, 頁265
(圖一); 嘉慶近似例可參考北京故宮博物院所藏一件葫蘆三聯瓶, 見劉
良祐著《中國歷代陶瓷鑒賞》, 卷5: 清官窯及民窯, 台北, 1991年, 頁252,
左上, 以及放山居舊藏一件牡丹壽字紋瓶, 2004年11月9日於倫敦佳士得
放山居珍藏專場拍賣, 拍品54號。

自蓋上雙禧紋推測, 此盒應為皇家婚禮所特別燒造。



fig. 1 Collection of the Nanjing Museum
圖一 南京博物院藏品

Property of a Lady
女史珍藏

926

A BLUE AND WHITE MING-STYLE 'FLORAL'
BOTTLE VASE, SHANGPING

清道光 青花纏枝花卉紋賞瓶 六字篆書款

14 7/8 in. (37.7 cm.) high.

HK\$120,000-180,000 US\$16,000-23,000

DAOGUANG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1821-1850)



(mark)



927

A RARE FAUX-BOIS-GROUND FAMILLE ROSE 'MEDALLION' VASE
民國 仿木釉地粉彩皮球花紋包袱瓶
礬紅方框「靜遠堂製」篆書款

REPUBLIC PERIOD, JINGYUAN TANG ZHI MARK IN IRON RED
WITHIN A SQUARE

12 ½ in. (31.7 cm.) high

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
P. C. Lu & Sons, Hong Kong, purchased in 1984
C. C. Teng & Co., Taipei, 1986

The hall mark Jingyuan tang zhi (Hall of Tranquility and Remoteness)
was used by Xu Shichang (1855-1939), who served as the President of
the Republic of China from 1918 to 1922.



(mark)



Xu Shichang (1855-1939)
徐世昌 (1855-1939)



(another view 另一面)



Property from the Beixuan Shuzhai Collection
柏煊書齋珍藏

928

A SUPERB PAIR OF *FAMILLE ROSE* 'PEACH
AND BAT' DISHES

THE PORCELAIN: YONGZHENG SIX-CHARACTER MARKS IN
UNDERGLAZE BLUE WITHIN DOUBLE CIRCLES AND OF THE
PERIOD (1723-1735); THE ENAMELS POSSIBLY LATER

8 ¼ in. (21 cm.) diam., box (2)

HK\$2,400,000-3,800,000 US\$460,000-580,000

The present pair of dishes belongs to a group of dishes that are decorated with a total of eight peaches growing on flowering branches and accompanied by five bats, forming the auspicious *wufu*, from the Yongzheng period. Examples of similar dishes, with Yongzheng marks within a double square or a double circle, are in museums and private collections worldwide, and it appears that those with a double square mark, are much rarer.

清雍正 粉彩過枝福壽雙全盤一對 雙圈六字楷書款
(粉彩或為後加)



(marks)



For other examples with double-circle marks in this size, see one from the John D. Rockefeller 3rd Collection, now in the collection of Asia Society Galleries, New York, illustrated in *Treasures of Asian Art*, New York, 1994, no. 198; one from the Jingguantang Collection, sold at Christie's Hong Kong, 5 November 1997, lot 878A; and a third one sold at Sotheby's London, 20 June 2001, lot 13.

For examples with double-square marks of comparable size to the current pair of dishes, refer to one in the Nanjing Museum, illustrated by P. Lam in *Qing Imperial Porcelain*, Chinese University of Hong Kong, 1995, no. 62; a pair from the Barbara Hutton Collection, sold at Christie's Hong Kong, 28 May 2014, lot 3319; a dish in the British Museum Collection, illustrated in *Oriental Ceramics, The World's Great Collections*, vol. 5, Kodansha series, 1981, no. 226 (20.6 cm.); and one from the John M. Crawford, Au Bak Ling and Robert Chang collections, sold at Christie's Hong Kong, 27 October 2003, lot 665 (20.9 cm.).

It is believed by many scholars that this particular design was applied to vessels made for the celebration of imperial birthdays. The composition of eight peaches and five bats is very auspicious. The eight peaches symbolise extended long life through their association with Shoulao, the Star God of the Longevity, and also through association with the peaches of longevity grown in the orchard of the Queen Mother of the West. The five red bats provide rebuses both for good fortune and for the Five Blessings of longevity, health, wealth, love of virtue and a peaceful death.

盤侈口，淺弧壁，圈足。器面內外飾粉彩過枝福壽紋，兩株桃幹自外壁舒展延伸至盤心，枝上桃花綻開、八枚蟠桃嫣紅嬌豔，另繪五隻饕餮紅蝙蝠翩翩飛舞。底青花雙圈內書「大清雍正年製」楷書款。

此尺寸的五蝠八桃盤有雙圈款及雙方款兩種，前者相對較少，僅見由約翰·洛克菲勒三世贈予紐約亞洲藝術館一例，見《Treasures of Asian Art》，紐約，1994年，圖版198號；靜觀堂舊藏一件，1997年11月5日於香港佳士得拍賣，拍品878A號；及倫敦蘇富比2001年6月20日拍賣一例，拍品13號。

尺寸相仿的雙方框款五蝠八桃盤例子包括：南京博物院一例、大英博物館一例、Barbara Hutton，2014年5月28日於香港佳士得拍賣，拍品3319號；及John M. Crawford、區百齡及張宗憲先後遞藏一例，2003年10月27日於香港佳士得拍賣，拍品665號。

北京故宮博物院及倫敦維多利亞和阿爾伯特博物館各藏一例的五蝠八桃大盤（口徑50.6公分、口徑50.5公分），皆書雙圈款。

這種從器內延伸至器外的畫面稱為「過枝花」，此畫法興起於雍正時期。此盤紋飾有「福壽雙全」、「洪福齊天」及「五福臨門」之祥瑞寓意，應為皇帝萬壽節而燒造。

Property from the Beixuan Shuzhai Collection
柏煊書齋珍藏

929

A VERY RARE MASSIVE JUN LOBED VASE

JIN-YUAN DYNASTY (1115-1368)

25 in. (63.5 cm.) high

HK\$2,500,000-4,000,000 US\$330,000-520,000

PROVENANCE:
Sold at Sotheby's New York, 21 September 2006, lot 104

LITERATURE:
Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 190-195, no. 22, and front cover

The hexalobed vase has a tall conforming neck and an out-turned petal-like rim raising from the ovoid body with the shoulder encircled by a scalloped collar, all supported on a splayed foot with a raised ridge. The vase is covered overall in an attractive milky blue glaze thinning at the extremities to a mushroom tone, and the foot rim left unglazed to reveal the biscuit body.

This magnificent vase, measuring 63.5 cm. high, is remarkable in size and extremely complex in construction. It was potted in three sections- the neck, body and foot, and was glazed all over, with certain areas such as the luting lines and the mouth applied with an additional layer of glaze. Such complicated manufacture suggests the vase would have been extremely difficult and costly to make, and would undoubtedly belong to a special commission, very likely used as a flower holder during Buddhist rituals.

Two very similar Jun vases with almost identical shape were found in Ruzhou city, Henan, and now in the collections of the Henan Provincial Museum and Ru Porcelain Museum of Ruzhou. Shards of similar floral-rimmed vases were also found in the Jun kilns at Liujiamen in Yuzhou city, dating to the late Jin period. A Cizhou-type painted vase with very similar shape as the current vase, inscribed with a 'Dading 25th year' date corresponding to 1185, was found in the Xinmiyaogou kilns in Henan. Based on these related examples, Qin Dashu believes the current vase can be dated to between 1160 and 1271, around late Jin to early Yuan period (for full essay, please refer to Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 190-195, no. 22).

The result of Oxford Authentication Ltd. thermoluminescence test no. P106k43 is consistent with the dating of this lot.

金/元 鈞窯天藍釉花口長頸大瓶

來源:
紐約蘇富比，2006年9月21日，拍品104號

展覽:
秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁190–195，編號22及封面

本瓶高63.5公分，分頸、腹、足三段製作，通體施天藍釉，局部位置如口、頸上部及接胎處添施第二層釉，圈足露胎處施護胎釉，造工複雜，雄渾厚實，是鈞窯瓷中少見的大器，也是鈞窯進入金中晚期後難得一見的精工之作，應是為特殊禮制性活動而訂製的高端器物。

同類的花口長瓶在汝州市出土過一對，現分別藏河南博物院和汝州市汝瓷博物館。2001年發掘禹州市神垕鎮劉家門窯址時，在相當於金代後期的第二期地層亦發現類似長頸瓶的殘片。另外河南新密窯溝窯址曾出土一件墨書紀年「大定廿五（1185年）」的白地褐彩花口瓶，器形與本器非常相似。綜合各例子，北京大學秦大樹先生認為本瓶時代應屬金代後期至蒙古時期，約1160至1271年間（詳文請參閱秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁190–195，編號22）。

鈞窯在金代晚期製作開始步向草率，且一般不滿釉；本瓶製作精良，體大渾厚，且通體施釉，屬同時期難得一見的精品，有可能是為禮佛而特製的供器，為供奉而插花，如山西稷山馬村三號墓的南壁兩側屏，有類似花口瓶插滿花的雕刻。本瓶氣勢磅礴而不失優雅，具時代特徵，其藝術及研究價值不可言喻。

本拍品經牛津熱釋光測年法測試（測試編號P106k43；2006年5月17日），證實與本圖錄之斷代符合。



Property from the Beixuan Shuzhai Collection
柏煊書齋珍藏

930

A 'NUMBERED SIX' JUN TRIPOD NARCISSUS BOWL

YUAN-MING DYNASTY, 14TH-15TH CENTURY

7 ¾ in. (19.7 cm.) diam.

HK\$1,500,000-2,500,000 US\$200,000-320,000

LITERATURE:
Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 230-233, no. 32

This narcissus bowl is potted with a well-proportioned body and covered with an even moon-white glaze. The base is inscribed with the character *liu*, meaning six. It belongs to a group of Jun vessels that includes narcissus bowls, flowerpots, and stands, each of which bears a Chinese numeral incised or stamped on the base before firing. The numerals appear to correspond proportionally to the sizes of the vessels, with ten representing the smallest and one the largest.

Among these numbered Jun vessels, those marked with the numeral six are exceptionally rare. Only a handful of examples bearing this inventory number have been published or appeared on the market. Only one other Jun moon-white glazed narcissus bowl marked with the numeral six appears to be known, which was sold at Sotheby's New York on 20 March 2002, lot 208. Compare also with three other narcissus bowls in purple and lavender-blue glaze marked with numeral six, one is in the Cleveland Museum of Art (accession number: 1942.660), the other in the Los Angeles County Museum of Art (accession number: 60.27.3), the third was sold at Sotheby's Hong Kong on 5 April 2017, lot 1107.

Compare a further purple-splashed blue-glazed mallow-form narcissus bowl marked with numeral six in the National Palace Museum, Taipei, illustrated in *Porcelain of the National Palace Museum: Chün Ware of the Sung Dynasty*, Hong Kong, 1961, p. 61, no. 18 (fig. 1).

See two other Jun moon-white glazed narcissus bowls of this shape but incised with the numeral *wu* (five) in the National Palace Museum, Taipei, illustrated in *Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, pp. 102-107, no. 34 (fig. 2) and no. 35.



(mark)

元/明 鈞窯月白釉鼓釘三足水仙盆 「六」字款

出版:
秦大樹，《柏煊書齋·鈞窯》，香港，2017年，頁230–233，編號32

此水仙盆器型勻稱，通體施以均勻的月白釉，底部刻有「六」字款，屬於鈞窯典型器物系列之一。該系列包括水仙盆、花盆及盆托等，每件器物在燒製前均於底部刻有中文數字。數字與器物的大小成比例對應，其中「十」代表最小尺寸，「一」則為最大尺寸。

在這些帶有編號的鈞窯器皿中，刻「六」字款者尤為罕見。迄今為止只有少數幾件帶有此編號的器物經出版或流傳於市。僅有一件鈞窯月白釉鼓釘三足水仙盆「六」字款近似例，售於紐約蘇富比，2002年3月20日，拍品208號。參考其他三例近似的天藍釉紫斑鼓釘三足水仙盆「六」字款，一件藏於克利夫蘭藝術博物館（館藏編號：1942.660），另一件藏於洛杉磯郡立美術館（館藏編號：60.27.3），第三件售於香港蘇富比，2017年4月5日，拍品1107號。

另外一件近似例鈞窯天藍釉紫斑葵口水仙盆「六」字款藏於台北故宮博物院，載於《故宮藏瓷：鈞窯》，香港，1961年，頁61，圖版18號（圖一）。

另外兩例相似的鈞窯月白釉「五」字款均藏於台北故宮博物院，載於《故宮藏瓷大系—鈞窯之部》，台北，1999年，頁102–107，圖版34號（圖二）及35號。



fig. 1 A Jun purple-splashed blue-glazed mallow-form 'numeral six' narcissus bowl
Collection of the National Palace Museum, Taipei
圖一 鈞窯天藍釉紫斑葵口水仙盆「六」字款 國立故宮博物院藏品



fig. 2 A Jun moon-white glazed 'numeral five' narcissus bowl
Collection of the National Palace Museum, Taipei
圖二 鈞窯月白釉鼓釘三足水仙盆「五」字款 國立故宮博物院藏品





Property from the Beixuan Shuzhai Collection
柏煊書齋珍藏

931 A JUN BOWL

NORTHERN SONG DYNASTY (960-1127)

7 ¼ in. (18.5 cm.) diam.

HK\$150,000-250,000 US\$20,000-32,000

LITERATURE:
Qin Dashu, *Jun Yao Ceramics from The Beixuan Shuzhai Collection*, Hong Kong, 2017, pp. 118-121, no. 2

北宋 鈞窯天藍釉盃

出版:
秦大樹,《柏煊書齋·鈞窯》,香港,2017年,頁118-121,編號2

932 A RARE JUN CIRCULAR BOX AND COVER

NORTHERN SONG-JIN DYNASTY (960-1234)

4 ¼ in. (10.8 cm.) diam.

HK\$180,000-250,000 US\$24,000-32,000

PROVENANCE:
Sold at Christie's New York, 19 September 2013, lot 1278 (part)

北宋/金 鈞窯天藍釉圓盒

來源:
紐約佳士得,2013年9月19日,拍品1278號(部分)



Property from the Tie Ling Tang Collection 鐵靈堂珍藏 (Lots 933-941)

Tie Ling Tang represents a long-standing dedication by a Hong Kong-based family to the study and collection of Chinese and Korean art, initiated in the 1980s when the family developed a profound interest in archaic bronzes from the Shang dynasty (c. 1600-1100 BC) whilst visiting the Arthur M. Sackler Gallery. Over the past several decades, the family has assembled a significant collection of classical Chinese and Korean artworks, with a particular focus on the Sui and Tang to Song dynasties.

The collection emphasizes the evolution of celadon and white glaze ceramics, including historically important pieces such as Five Dynasties imperial Yaozhou celadons from Huangbao kiln. In recent years, the collection has expanded to include ceramics and archaic jades from the Neolithic to the Han periods. Tie Ling Tang aspires to establish a private museum to share its collection with the public, fostering appreciation for the artistic achievements of classical East Asian art.

The hall name Tie Ling Tang, derived from the Daoist concepts of iron (*tie*) and spirit (*ling*), symbolises the harmonious balance of yin and yang and reflects the philosophical underpinnings of the collection. In the present auction, a curated selection of the collection is being presented to the public for the first time, marking a new phase in the collection's evolution.

鐵靈堂體現了一香港家族長期致力於中國與韓國藝術研究及收藏的豐碩成果。其淵源可追溯至1980年代,當時該家族成員在參觀亞瑟·M·賽克勒美術館時,對商代(約公元前1600-1100年)的青銅器產生了深厚的興趣。於過去的數十年間,該家族系統性地收藏了許多重要中國與韓國古典藝術品,尤其專注於隋唐至宋代時期的作品。

此收藏的核心焦點在於青瓷與白釉陶瓷的發展脈絡,其中包含極具歷史及藝術價值的作品,如五代黃堡窯的官窯青瓷。近年來,其收藏範疇進一步擴展至新石器時代至漢代的陶瓷與玉器,展現了對東亞古代藝術演變更全面關注。鐵靈堂期望未來建立一座私人博物館,旨在與公眾分享其珍藏,促進對古典東亞藝術成就的深入賞析。

「鐵靈堂」一名蘊含深厚意涵,源自道家思想的「鐵」與「靈」之概念,象徵陰陽的和諧平衡,同時體現了該收藏背後的哲學思想與精神追求。此次拍賣中,鐵靈堂精選部分藏品首次公開亮相,標誌著該收藏進入一嶄新的發展階段,並為藝術愛好者提供難得的研究與欣賞機會。



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

933

A LONGQUAN CELADON WASHER

SOUTHERN SONG DYNASTY (1127-1279)

4 5/8 in. (12 cm. diam.), box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:
Pan Pacific Arts Co, Hong Kong, March 2019

南宋 龍泉窯青釉洗

來源:
宋瓷, 香港, 2019年3月



(two views 兩面)

Property from the Tie Ling Tang Collection
鐵靈堂珍藏

934

A RARE HUAIREN 'OIL SPOT' ALMS BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

4 1/4 in. (11 cm.) diam., box

HK\$180,000-260,000

US\$24,000-34,000

PROVENANCE:
Luen Chai Curios Store, Hong Kong, according to label
Pan Pacific Arts Co, Hong Kong

北宋/金 懷仁窯油滴鉢

來源:
聯齋古玩號, 香港 (據標籤)
宋瓷, 香港



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

935

A XING WHITE-GLAZED BOWL

TANG DYNASTY- FIVE DYNASTIES (618-960)

5 ¾ in. (13.2 cm.) diam., box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE:
K. Y. Fine Art, Hong Kong, according to label
Pan Pacific Arts Co, Hong Kong, December 1992

唐/五代 邢窯白釉盃

來源:
繼遠美術, 香港 (據標籤)
宋瓷, 香港, 1992年12月



(two views 兩面)

Property from the Tie Ling Tang Collection
鐵靈堂珍藏

936

TWO SMALL DING CUPS

NORTHERN SONG DYNASTY (960-1127)

3 ¼ in. (8.2 cm.) diam., box

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:
Pan Pacific Arts Co, Hong Kong

北宋 定窯白釉小盃兩件

來源:
宋瓷, 香港

(2)



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

937

A VERY RARE WHITE-GLAZED *MEIPING*

SUI DYNASTY (581-618)

11 7⁄8 in. (30.2 cm.) high, Japanese wood box

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE:
Luen Chai Curios Store, Hong Kong, according to label
Pan Pacific Arts Co, Hong Kong, December 1992

It is very rare to see a Sui dynasty white ware of this form and size, as this type is more typically found in cups and smaller jars.

A similarly shaped white-glazed jar with a wider mouth from Sui dynasty is preserved in the Beijing Palace Museum, illustrated in *The Complete Collection of Treasures of the Palace Museum, Porcelain of Jin and Tang Dynasties*, Hong Kong, 2016, p. 64, no. 58 (fig. 1). A close related *meiping* from Tang dynasty with a more exaggerated lower body and smaller lipped mouth, is preserved in Beijing Palace Museum, collection number *xin*-00136908.

Compare to two white-glazed *meiping* of Sui dynasty, one was sold at Tokyo Chuo Auction, 10 September 2022, lot 481, and another was sold at Christie's Hong Kong, 30 May 2024, lot 2848 (fig. 2). Compare also to a Sui dynasty white-glazed jar and cover with a taller and slender body, formerly in the collection of J. J. Lally & Co., was sold at Bonhams New York, 20 March 2023, lot 10.

隋 白釉梅瓶

來源:
聯齋古玩號，香港（據標籤）
宋瓷，香港，1992年12月

此梅瓶大唇口、短頸、溜肩、腹漸收至平底，通體施白釉，帶細開片。整體造型飽滿敦厚，與渾潤均勻之釉色相互托襯，為隋白瓷瓶中之典範。

隋朝白瓷燒造時間短暫，傳世作品稀少，多見盃及小罐，如此瓶之器形及尺寸之作品極為罕見。北京故宮博物院藏有一件器形相似、帶寬口之隋白釉罐，載於故宮博物院藏文物珍品全集《晉唐瓷器》，香港，2016年，頁64，編號58（圖一）；另藏有一唐代白釉梅瓶，惟腹收幅度較大，藏品編號新00136908。

拍賣市場上曾出現兩件近似之隋白釉梅瓶，一於東京中央2022年9月10日拍賣，拍品481號；另一於香港佳士得2024年5月30日拍賣，拍品2848號（圖二）。再比較一瓶身較修長之隋白釉蓋罐，為藍理捷舊藏，2023年3月20日於紐約邦漢斯拍賣，拍品10號。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Sold at Christie's Hong Kong, 30 May 2024,
lot 2848, price realized: HKD 8,820,000
圖二 香港佳士得，2024年5月30日，拍品2848號，
成交價：港元8,820,000



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

938

A RARE DING OCTAGONAL VASE AND COVER

NORTHERN SONG DYNASTY (960-1127)

6 ⅜ in. (16.2 cm.) high overall, box

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Luen Chai Curios Store, Hong Kong, according to label
Pan Pacific Arts Co, Hong Kong

Compare to two octagonal Ding vases flanked with four similarly-shaped handles, in the collection of the Palace Museum, collection number: *xin00097425* (fig. 1) and *xin00097426*.

北宋 定窯白釉八方蓋瓶

來源:

聯齋古玩號, 香港 (據標籤)
宋瓷, 香港

比較兩件同形制之定窯四繫八方瓶, 為北京故宮博物院藏, 文物號: 新00097425 (圖一) 及新00097426。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

Property from the Tie Ling Tang Collection
鐵靈堂珍藏

939

A JUN PURPLE-SPLASHED BLUE-GLAZED DISH

YUAN DYNASTY (1279-1368)

7 ¼ in. (18.4 cm.) diam., lacquered wood box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

J.J. Lally & Co., New York, circa 2002

Property from the Collection of Nancy Cohn and Allan Katz; sold
at Christie's New York, 13-14 September 2012, lot 1402
Property of a lady; sold at Sotheby's Hong Kong, 18 December
2020, lot 1008

元 鈞窯天藍釉紫斑盤

來源:

藍理捷, 紐約, 約2002年
Nancy Cohn 及 Allan Katz 珍藏; 紐約佳士得, 2012年9月13-14日,
拍品1402號
女史珍藏; 香港蘇富比, 2020年12月18日, 拍品1008號



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

940

A RARE DING EWER AND COVER

NORTHERN SONG DYNASTY (960-1127)

8 ½ in. (21.7 cm.) high, box

HK\$500,000-800,000 US\$65,000-100,000

PROVENANCE:
K. Y. Fine Art, Hong Kong, according to label
Pan Pacific Arts Co, Hong Kong

The Ding kiln is known as one of the five classic kilns of Song dynasty, celebrated for its exquisite white wares. Its distinctive ivory-white hue glaze had been treasured by many, including the emperors and scholar-officials. The present lot features a single line decoration at the shoulder; this choice of minimal embellishment underscores the technical skill and craftsmanship of the Ding kiln. It emphasizes the refined quality of the body material while reflecting the refined aesthetics characteristic of the period.

It is rare to find Ding wares in a form similar to the present lot, as the more commonly observed forms are typically dishes and bowls. Compare to a Ding ewer with a longer neck with a lobed body and a dragon-form spout, is in the collection of the National Palace Museum, collection number *guci*014212N (**fig. 1**). For a more closely related example to the present lot in form, see a celadon-glazed ewer and cover from the Northern Song dynasty, in the collection of the National Museum of History, Taipei, accession number: 85-00679.



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品

北宋 定窯帶蓋執壺

來源:
繼遠美術, 香港 (據標籤)
宋瓷, 香港

執壺直口, 圓腹, 對稱置彎流與曲柄, 圓頂形蓋帶一珠形鈕。整體器形簡潔素雅, 僅於肩部飾一圈弦紋, 釉色呈現暖灰白色調, 明亮而溫潤。定窯窯址位於河北省曲陽縣一帶, 其瓷器以胎質潔白堅緻著稱, 透明釉微帶牙白色, 呈現溫暖色澤, 素有「天下第一」之美譽。

定窯瓷器常見盤、盤等器形, 而如本拍品之定窯執壺則屬罕見。近似例可比較一件北宋定窯瓜棱式龍口執壺, 現藏於台北故宮博物院, 文物統一編號: 故瓷014212N (圖一)。再比一件北宋青瓷蓋壺, 其器形與本拍品極為相似, 為台北歷史博物館藏, 登錄號: 85-00679。



Property from the Tie Ling Tang Collection
鐵靈堂珍藏

941

A CARVED DING 'LOTUS' FOLIATE BOWL

NORTHERN SONG DYNASTY (960-1127)

8 ½ in. (21.7 cm.) diam., box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

A private family collection, Japan, acquired in the late Meiji to early Taisho period (1867-1925)

Sold at Christie's New York, 22-23 March 2013, lot 1435

Property of a lady; sold at Sotheby's Hong Kong, 18 December 2020, lot 1002

北宋 定窯刻蓮紋葵口盃

來源:

日本私人家族舊藏，入藏於明治晚期至大正初期（1867-1925）

紐約佳士得，2013年3月22-23日，拍品1435號

女史珍藏；香港蘇富比，2020年23月18日，拍品1002號



(two views 兩面)

942

A TIANBAI-GLAZED STEM BOWL

MING DYNASTY, 15TH CENTURY

5 7/8 in. (15 cm.) diam., fitted rattan box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A Japanese private collection

明十五世紀 甜白釉高足盃

來源:

日本私人珍藏



943

A RARE *TIANBAI*-GLAZED *ANHUA*-DECORATED *LIANZI* BOWL

YONGLE PERIOD (1403-1425)
8 ⅛ in. (20.5 cm) diam, fitted box

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
A Japanese private collection

The present bowl is finely potted with a lotus bud shape rising from a straight foot. It is delicately incised to the exterior with chrysanthemum and camellia blossoms below a key-fret band, the central medallion is moulded with a chrysanthemum spray encircled by a band of lotus petals rising from the centre to a band of moulded waves. All under an even white glaze.

Compare with a similar bowl housed in the Palace Museum, Beijing, illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, pl. 117; and one in the National Palace Museum, Taipei, collection number: *guci* 006219, and illustrated in *Pleasingly Pure and Lustrous-Porcelains from Yongle Reign*, Taipei, 2017, p. 84. Also one example exhibited in *Monochrome Porcelain of the Ming and Manchu Dynasties*, Oriental Ceramic Society, London, 1948, and later sold at Christie's Hong Kong, 1 June 2016, lot 3315.



明永樂 甜白釉暗花纏枝花卉紋蓮子盃

來源:
日本私人珍藏

盃敞口，深弧腹，圈足，通體施白釉。外壁飾菊花與山茶，盃心飾折枝菊花，內壁環菊瓣紋一周，口沿邊環飾波濤紋。

比較北京故宮博物院藏一例，見《明代洪武永樂御窯瓷器》，北京，2015年，圖版117號；台北故宮博物院藏一甜白釉四季花卉蓮子盃，刊錄於《適於心—明代永樂皇帝的瓷器》，台北，2017年，頁84；及倫敦東方陶瓷學會展覽一例，見《*Monochrome Porcelain of the Ming and Manchu Dynasties*》，倫敦，1948年，2016年6月1日拍賣於香港佳士得，拍品3315號。

944

A *DOUCAI'RU*YI AND *LINGZHI'* DISH

JIAJING SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE RECTANGLE AND OF THE PERIOD (1522-1566)
6 in. (15.1 cm) diam., fitted box

HK\$150,000-180,000 US\$20,000-23,000

PROVENANCE:
A Japanese private collection

明嘉靖 鬥彩如意雲頭靈芝紋盤 雙長方框六字楷書款

來源:
日本私人珍藏

此盤心繪如意雲頭一周，外壁飾靈芝紋七組，佈局自然流暢。



(mark)



(two views 兩面)

945

A RARE COPPER-RED DECORATED PEAR-SHAPED 'PEONY' VASE, *YUHUCHUNPING*

HONGWU PERIOD (1368-1398)

13 ¼ in. (33.5 cm.) high, Japanese fitted box

HK\$3,500,000-5,000,000 US\$460,000-650,000

PROVENANCE:
A Japanese private collection

The vase is decorated in a greyish tone of copper red, finely potted with a pear-shaped body supported on a short foot rising to a slender neck gently tapering to an everted rim. The body is painted with an undulating scroll bearing peony blossoms and leaves, all between a band of pendent trefoils around the shoulder and upright petal lappets around the base. The neck is further decorated with plantain leaves above a key-fret band.

The Hongwu period provides a fascinating bridge between the decorative styles of the Yuan and those of the Yongle reign. The present vase reflects an interesting stage of transition, positioned between the rather light version of the shape seen in the Yuan dynasty, and the heavier ones of the Yongle reign with shorter neck and lower globular body.

明洪武 釉裏紅纏枝牡丹紋玉壺春瓶

來源:
日本私人珍藏

瓶撇口，束頸，垂腹，圈足。瓶身繪纏枝牡丹紋一周，肩飾一圈卷草紋及下垂如意紋，脛部繪變形蓮瓣，頸環繪芭葉紋與回紋。整體端莊典雅，外觀大方。洪武作為承前啓後時期，既有別於元代造型之纖秀，又無永樂之凝重，此瓶正處於玉壺春瓶樣式的轉折期。



945 Continued

Compare to a Hongwu example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglaze Red (I)*, Hong Kong, 2000, no. 197 (fig. 1); and an early Ming dynasty one housed in the Idemitsu Museum of Arts, and recorded in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 626; and four similar examples, all decorated with peony scrolls, though the shoulders vary slightly, published in *Mayuyama: Seventy Years*, part one, Tokyo, 1976, p. 241, no. 721-724; and one sold at Christie's Hong Kong, 28 May 2014, lot 2908 (fig. 2).

Similar peony decorations can be seen on other forms of Hongwu vessels. Compare with a Hongwu ewer in the Palace Museum, Beijing, collection number: gu 00143188; and two copper-red decorated bowls excavated from Jingdezhen, illustrated in *Imperial Hongwu and Yongle Porcelain excavated at Jingdezhen*, Taipei, 1996, no. 9 and no. 10.

以纏枝牡丹為主題的紋飾端莊大方，比較北京故宮博物院藏一尺寸、紋飾相似的洪武例，並刊錄於故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，圖版197號（圖一）；及出光美術館藏一件類似的明初玉壺春瓶，見《出光美術館藏品圖錄：中國陶磁》，東京，1987年，圖版626號；另有四相似例，腹部均飾牡丹，而肩部略不同，均載於《龍泉集芳》，上冊，東京，1976年，頁241，圖版721-724號；及一洪武例售於香港佳士得，2014年5月28日，拍品2908號（圖二）。

洪武時期以牡丹為題的瓷器有多種形制，包括北京故宮博物院藏一件洪武時期纏枝牡丹釉裏紅執壺，藏品編號：故00143188；及景德鎮珠山曾出土紋飾相似的釉裏紅牡丹紋盤，見《景德鎮出土明初官窯瓷器》，台北，1996年，圖版9、10號。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Sold at Christie's Hong Kong,
28 May 2014, lot 2908
圖二 香港佳士得，2014年5月28日，拍品2908號



Property of a Gentleman
士紳珍藏

946

A FINE INCISED GREEN-ENAMELLED
'DRAGON' DISH

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN
A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

6 7/8 in. (17.5 cm.) diam. Japanese wood boxes

HK\$600,000-800,000

US\$78,000-100,000

Compare with a similar dish (17.5 cm.) from the Au Bak Ling
Collection, sold at Christie's Hong Kong, *The Au Bak Ling Collection:
The Inaugural Sale*, 26 September 2024, lot 6.

明正德 白地暗刻海水素胎綠彩雲龍紋盤
雙圈六字楷書款

區百齡舊藏一件近似例 (17.5公分)，可資比較，其2024年9月26日拍賣於
香港佳士得，《區百齡珍藏：首拍》，拍品6號。



(mark)



The Property of an Asian Collector
亞洲私人珍藏

947

AN IMPERIAL YELLOW-ENAMELLED DISH

ZHENGDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN
A DOUBLE CIRCLE AND OF THE PERIOD (1506-1521)

8 1/4 in. (21.1 cm.) diam.

HK\$350,000-550,000

US\$46,000-71,000

PROVENANCE:
Property from the Collection of Dorothy Tapper Goldman; sold at
Christie's New York, 21 March 2024, lot 829

明正德 御製黃釉盤 雙圈六字楷書款

來源：
高曼珍藏；紐約佳士得，2024年3月21日，拍品829號



(mark)



(two views 兩面)

The Property of a Gentleman
士紳珍藏

948

AN EXCEPTIONAL LONGQUAN CELADON
PEAR-SHAPED VASE, *YUHUCHUNPING*

EARLY MING DYNASTY, 14TH-15TH CENTURY

13 ⅛ in. (33.3 cm) high

HK\$4,000,000-6,000,000 *US\$520,000-780,000*

PROVENANCE:

Sold at Sotheby's Hong Kong, 26 October 2003, lot 49
Eskenazi, Ltd., London, no. EK188
Ten-views Lingbi Rock Retreat Collection, North America

EXHIBITED:

Chugoku Seiji ten, Nihon Toji Kyokai (Japan Ceramics Association),
Tokyo, 1950, no. 79

The present pear-shaped vase rises from a straight foot to a slender
waisted neck and everted rim, covered overall with a celadon glaze of
light sea-green tone. The shape of this vase is inherited from the Yuan
dynasty, while the current vase is notable for its elegant proportion,
featuring a lower rounded body, which is characteristic of the early
Ming craftsmanship.

明十四/十五世紀 龍泉窯青釉玉壺春瓶

來源:

香港蘇富比，2003年10月26日，拍品49號
艾斯肯納齊舊藏，倫敦，編號EK188
十面靈璧山居舊藏，北美

展覽:

《中國青瓷展》，日本陶瓷協會，東京，1950年，79號

瓶撇口，細長頸，圓腹下垂。通體施龍泉青釉，胎質細膩，釉面蒼翠光潤，
素淨雅致。明早期玉壺春瓶承襲元制，然較元重心下垂，腹部線條更為開
闊大氣，造型莊重。



948 Continued

Vases of such exceptional quality are exceedingly rare and highly valuable. Compare with a similar Ming dynasty example in the Palace Museum, Beijing, collection number: *xin*00098547 (**fig. 1**); and a closely related *yuhuchunping* dating from the Yuan to early Ming dynasty, housed in the National Palace Museum, Taipei, collection number: *guci* 011227N0000000000, and illustrated in *Green-Longquan Celadon of the Ming Dynasty*, Taipei, 2009, no.50 (**fig. 2**); and a late Yuan to early Ming dynasty one is included in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, no. 587; and one dating early Ming dynasty from the Meiyintang Collection, however, decorated with incised grapes, illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 3, part 2, London, 2006, no. 1582. Also compare a Hongwu example sold at Christie's Hong Kong, 1 December 2010, lot 3105.

Compare the slender proportions of this type from the Yuan dynasty, such as one illustrated in *Zhu Boqian, Celadons from Longquan Kilns*, Taipei, 1998, no. 160, indicating the refinement perfected by the Ming dynasty.

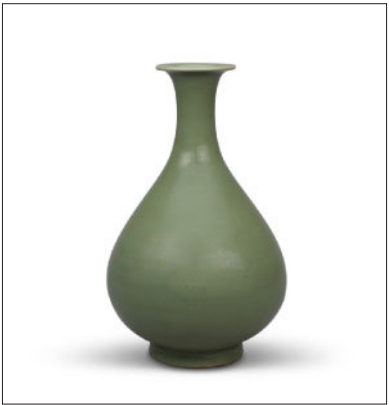


fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

此等品質的玉壺春瓶傳世無多，極其珍貴。比較北京故宮博物院藏一明代光素例，腹部較鼓，藏品編號：新00098547（圖一）；及台北故宮博物院藏一元至明初例，尺寸、形制十分相近，藏品編號：故瓷011227N0000000000，並錄於《碧綠—明代龍泉窯青瓷》，台北，2009年，圖版50號（圖二）；另一元末明初例載於《中國陶磁：出光美術館藏品圖錄》，東京，1987年，圖版587號；參考玫茵堂藏一明初玉壺春瓶，然外壁刻葡萄紋，見康蕊君著《中國陶瓷》，第三冊，第二部分，倫敦，2006年，圖版1582號；及香港佳士得於2010年12月1日拍賣一件尺寸一致的明洪武例，拍品3105號。

比較元代一青釉玉壺春瓶，錄於朱伯謙主編《龍泉窯青瓷》，台北，1998年，圖版160號，其形體修長纖細，腹部較窄，兩相對比，可推知明代初期器型之演變，形態更為飽滿舒展，輪廓富有張力。

949

A BLUE AND WHITE 'FLORAL BASKET' VASE, GU

WANLI SIX-CHARACTER MARK IN UNDERGLAZE BLUE IN A LINE AND OF THE PERIOD (1573-1619)

17 ¾ in. (45.2 cm) high

HK\$250,000-350,000

US\$33,000-45,000

PROVENANCE:

A Japanese private collection, acquired in the 1990s

明萬曆 青花花籃紋觚 六字楷書橫款

來源：

日本私人珍藏，1990年代入藏



950

A LONGQUAN CELADON TRIPOD CENSER

SOUTHERN SONG DYNASTY (1127-1279)

5 ¼ in. (13.3 cm.) diam., Japanese silver cover, Japanese wood box

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A Japanese private collection, Tokyo

南宋 龍泉青釉鬲式三足爐

來源:

東京私人珍藏



951

A CARVED YAOZHOU 'BOYS' BOWL

NORTHERN SONG-JIN DYNASTY (960-1234)

5 in. (12.6 cm.) diam., Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:

Mayuyama & Co., Ltd.

A Japanese private collection, acquired in the 1990s

北宋/金 耀州窯青釉劃花嬰戲紋盃

來源:

繭山龍泉堂
日本私人珍藏，購藏於1990年代



(two views 兩面)

952

A LONGQUAN CELADON 'LOTUS' BOWL

SOUTHERN SONG DYNASTY (1127-1279)

6 ½ in. (16.8 cm.) diam, Japanese wood box

HK\$80,000-120,000

US\$11,000-16,000

PROVENANCE:

Mayuyama & Co., Ltd.

A Japanese private collection, acquired in the 1990s

南宋 龍泉窯青釉蓮瓣盃

來源:

繭山龍泉堂
日本私人珍藏，購藏於1990年代



Property from a Distinguished Tokyo Collection
東京顯赫珍藏

953

A VERY RARE YAOZHOU MOON-WHITE
GLAZED VASE

JIN DYNASTY (1115-1234)

11 ½ in. (29.1 cm.) high

HK\$800,000-1,200,000 US\$110,000-160,000

EXHIBITED:
The Hagi Uragami Museum, *The Masterpieces of Yaozhou Ware*, Hagi, 25 October - 21 December 1997
The Museum of Oriental Ceramics, *The Masterpieces of Yaozhou Ware*, Osaka, 10 January - 22 February 1998, no. 103
The Aichi Prefectural Ceramics Museum, *The Masterpieces of Yaozhou Ware*, Seto, 4 April - 10 May 1998
Tobu Museum of Art, *Soji-Shinpin to Yobareta Yakimono*, Tokyo, 6 March 1999 - 13 April 1999
The Museum of Oriental Ceramics, *Soji-Shinpin to Yobareta Yakimono*, Osaka, 25 April - 13 June 1999, no. 17
The Hagi Uragami Museum, *Soji-Shinpin to Yobareta Yakimono*, Hagi, 20 June - 15 August 1999

LITERATURE:
The Museum of Oriental Ceramics, *The Masterpieces of Yaozhou Ware*, Osaka, 1997, Catalogue, no. 103
The Museum of Oriental Ceramics, *Soji-Shinpin to Yobareta Yakimono*, Osaka, 1999, Catalogue, no. 17

The elegant pear-shaped body tapers to a tall, slender neck rising to a slightly flared mouth, the base rounded into a short ring foot, covered overall with a clear, soft moon-white glaze.

Compare with a very similar vase from Dr. and Mrs. Marvin L. Gordon, illustrated in J. J. Lally, *Chinese Ceramics and Works of Art: The Collection of Dr. and Mrs. Marvin L. Gordon*, New York, 2009, no. 14; and another moon-white glazed one published in *Song Ceramics from the Kwan Collection*, Hong Kong Museum of Art, 1994, pp. 220-221, no. 92; and one covered in white glaze, in the Idemitsu Museum, published in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl. 84.



(base 底部)

金 耀州窯月白釉長頸瓶

展覽:
山口縣立萩美術館・浦上記念館，《耀州窯》，萩市，1997年10月25日–12月21日
大阪市立東洋陶磁美術館，《耀州窯》，大阪，1998年1月10日–2月22日，103號
愛知縣陶磁美術館，《耀州窯》，瀨戶，1998年4月4日–5月10日
東武美術館，《宋磁：神品とよばれたやきもの》，東京，1999年3月6日–4月13日
大阪市立東洋陶磁美術館，《宋磁：神品とよばれたやきもの》，大阪，1999年4月25日–6月13日
山口縣立萩美術館・浦上記念館，《宋磁：神品とよばれたやきもの》，萩市，1999年6月20日–8月15日

出版:
大阪市立東洋陶磁美術館，《耀州窯》，大阪，1997年，圖版103號
大阪市立東洋陶磁美術館，《宋磁：神品とよばれたやきもの》，大阪，1999年，圖版17號

瓶長頸，撇口，圓腹下垂，圈足。通體施月白釉，形制清麗脫俗，釉色純淨別致。

比較一十分相似的月白釉長頸瓶，先後為高登伉儷、藍理捷珍藏，並出版於藍理捷編著《Chinese Ceramics and Works of Art: The Collection of Dr. & Mrs. Marvin L. Gordon》，紐約，2009年，圖版14號；另一例月白釉者尺寸略小，曾於香港藝術館展出，載於《關氏所藏宋代陶瓷》，香港，1994年，頁220–221，圖版92號；及出光美術館藏一白釉長頸瓶，見《中國陶磁：出光美術館藏品図録》，東京，1987年，圖版84號。



Property from a Distinguished Tokyo Collection
東京顯赫珍藏

954

A RARE LARGE BLUE AND WHITE 'LOTUS
POND' DISH

YUAN DYNASTY (1279-1368)

15 ¾ in. (40.1 cm.) diam., Japanese double wood box

HK\$1,800,000-3,000,000 US\$240,000-390,000

This large dish is painted in rich tone of cobalt blue. The centre is painted with a lotus pond, the sides are further decorated with lotus scrolls. The magnificent dish is impressive due to its size, exceeding 40 cm in diameter, which adds to the complexity of its overall design. Large Yuan dishes of this kind would have been very costly to produce, and only small quantities were made for the upper class.

Compare with a larger Yuan dynasty example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 12, no. 10 (fig. 1), painted with mandarin ducks and lotus pond design; and one from the Tianminlou Collection, see *Blue and White Porcelain from the Tianminlou Collection*, Taipei, 1992, pp. 40-41, no. 3; and a smaller one in the Idemitsu Museum of Arts, published in *The 15th Anniversary Catalogue*, Tokyo, 1981, p. 179, no. 755; and a 14th century barbed-rim dish painted with lotus pond, see John Alexander Pope, *Chinese Porcelains from the Ardebil Shrine*, Washington, 1956, no. 22, collection number: 29.123.

元 青花蓮塘紋折沿大盤

盤折沿，淺弧腹，盤心繪蓮塘，佈局茂盛，內外壁環繞纏枝蓮紋一周，生動自然。此大盤口徑逾40公分，白地青花，恢弘磅礴，燒製技藝高超，為元代青花瓷器的典型代表。

北京故宮博物院藏一件以鴛鴦蓮塘為主題的元青花大盤，尺寸略大，載於故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁12，圖版10號（圖一）；另一例為天民樓珍藏，口沿紋飾不同，見《天民樓青花瓷特展》，台北，1992年，頁40-41，圖版3號；及出光美術館藏一件尺寸較小者，載於《開館十五周年紀念展圖錄》，東京，1981年，頁179，圖版755號；見十四世紀一例，菱口，盤心繪與本盤相似的蓮塘，見John Alexander Pope著，《Chinese Porcelains from the Ardebil Shrine》，華盛頓，1956年，圖版22號，編號29.123。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



Property from a Distinguished Tokyo Collection
東京顯赫珍藏

955

A CARVED YAOZHOU 'DAYLILY' DISH

NORTHERN SONG-JIN DYNASTY (960-1234)

7 ⅜ in. (18.8 cm) diam.

HK\$400,000-600,000

US\$52,000-78,000

EXHIBITED:

The Hagi Uragami Museum, Hagi, 25 October - 21 December 1997
The Museum of Oriental Ceramics, *The Masterpieces of Yaozhou Ware*, Osaka, 10 January - 22 February 1998, no. 97
The Aichi Prefectural Ceramics Museum, Seto, 4 April - 10 May 1998

LITERATURE:

The Museum of Oriental Ceramics, *The Masterpieces of Yaozhou Ware*, Osaka, 1997, Catalogue, no. 97

The dish is potted with an everted rim and is carved to the centre of the interior with a medallion enclosing day lily blossom, covered overall with a translucent glaze of olive-green tone with the exception of the foot ring. Compare with a Yaozhou celadon dish carved with lotus, published by Regina Krahl in *Chinese Ceramics from the Meiyintang Collection*, vol. 1, London, 1994, p. 232, no. 414.



北宋/金 耀州窯青釉刻萱草紋盤

展覽:

山口縣立萩美術館・浦上記念館，萩市，1997年10月25日–12月21日
大阪市立東洋陶磁美術館，《The Masterpieces of Yaozhou Ware》，大阪，1998年1月10日–2月22日，97號
愛知縣陶磁美術館，瀨戶，1998年4月4日–5月10日

出版:

大阪市立東洋陶磁美術館，《The Masterpieces of Yaozhou Ware》，大阪，1997年，圖版97號

此盤敞口淺腹，口沿外撇，盤心刻兩株萱草，清麗簡潔，表現宋人雅致品味。比較一耀州窯青釉刻蓮花紋盤，見康蕊君編著，《玫茵堂中國陶瓷》，倫敦，1994年，頁232，圖版414號。

Property from a Distinguished Tokyo Collection
東京顯赫珍藏

956

A RARE COPPER-RED-DECORATED 'FLORAL' BOWL

HONGWU PERIOD (1368-1398)

8 ⅛ in. (20.6 cm) diam., Japanese wood box

HK\$600,000-1,000,000

US\$78,000-130,000

The bowl is potted with deep rounded sides rising from a short straight foot to a flared mouth, decorated on the exterior with peony scrolls below a key-fret border, the interior medallion is painted with a leafy peony spray, encircled by a scroll of chrysanthemum blooms.

Compare with a nearly identical bowl in the Palace Museum, Beijing, illustrated in *Imperial Porcelains from the Reigns of Hongwu and Yongle in the Ming Dynasty*, Beijing, 2015, no. 7; and one decorated with the same pattern is preserved in the National Palace Museum, Taipei, published in *Mingdaichunian Ciqitezhan Mulu*, Taipei, 1982, no. 51; and a larger example published in *Mayuyama, Seventy Years*, vol. I, Tokyo, 1976, pl. 730, later sold at Sotheby's Hong Kong, 6 April 2016, lot 3647.



(two views 兩面)

明洪武 釉裏紅纏枝花卉紋盃

盃敞口，深腹，圈足。通體施釉裏紅紋飾，外壁繪纏枝牡丹紋，內壁飾纏枝菊紋，盃心繪一折枝牡丹，口沿飾回紋，器型規整。

本盃紋飾典型，比較北京故宮博物院藏一近乎一致例，見《明代洪武永樂御窯瓷器》，北京，2015年，圖版7號；及台北故宮博物院藏一例，展於《明代初年瓷器特展目錄》，台北，1982年，圖版51號，二者盃心均飾纏枝牡丹；另見一例尺寸稍大者，載於《龍泉集芳》，上冊，東京，1976年，頁243，圖版730號，2016年4月6日於香港蘇富比拍賣，拍品3647號。

Property from a Distinguished Tokyo Collection
東京顯赫珍藏

957

A SUPERB LARGE BLUE AND WHITE
'FLORAL SCROLL' BARBED-RIM CHARGER

YONGLE PERIOD (1403-1425)

14 ¾ in. (37.5 cm.) diam., Japanese double wood box

HK\$1,800,000-3,500,000 US\$240,000-450,000

PROVENANCE:

Sold at Sotheby's London, 6 April 1976, lot 109

Toguri Museum of Art, Tokyo

Sold at Sotheby's London, *100 Selected Chinese & Korean Ceramics from the Toguri Collection*, 9 June 2004, lot 19

The dish has a foliate everted rim and rests on a short, tapered foot. The centre is decorated with a mixed floral scroll with five blooms, with peony in the centre and lotus, hibiscus, camellia and gardenia around, the sides are further decorated with floral sprays. The interior rim is painted with a *lingzhi* scroll and left plain on the outside.

Dishes with similarly arranged decoration are found in institutions worldwide, as well as in private collections, including one in the National Palace Museum, Taipei, collection number: *guci006109*, and illustrated in *Pleasingly Pure and Lustrous: Porcelains from the Yongle Reign (1403-1424) of the Ming Dynasty*, Taipei, 2017, pp. 70-71 (**fig. 1**); one in the Palace Museum, Beijing, decorated with a band of waves to the rim, illustrated in *The Complete Collection of Treasures of the Palace Museum, Blue and White Porcelain with Underglazed Red (I)*, Hong Kong, 2000, p. 62, no. 59 (**fig. 2**); one in the British Museum, see J. Harrison-Hall, *Ming Ceramics in the British Museum*, London, 2001, p. 116, no. 3:35; one from the collection of W.T. Chan, published in *The Radiant Ming-through the Min Chiu Society Collection*, Hong Kong, 2015, p. 87, no. 63; and one from the Tianminlou Collection, illustrated in *Blue and White Porcelain from the Collection of Tianminlou Foundation*, Shanghai, 1996, pp. 74-75, no. 23, later sold at Sotheby's Hong Kong, 2 April 2019, lot 2; and a closely related dish from the Kwong Yee Che Tong collection, sold at Christie's Hong Kong, 30 May 2024, lot 2806.

明永樂 青花纏枝花卉紋菱口大盤

來源:

倫敦蘇富比，1976年4月6日，拍品109號

戶栗美術館，東京

倫敦蘇富比，《100 Selected Chinese & Korean Ceramics from the Toguri Collection》，2004年6月9日，拍品19號

盤口折沿作十二瓣菱花式，盤心繪五朵纏枝花卉，牡丹居中，繞以蓮花、芙蓉、山茶與梔子。壁內外飾十二枝折枝花卉，內沿繪靈芝紋。

紋飾相近的永樂菱口大盤見諸於全球公私珍藏。包括台北故宮博物院藏一例，藏品編號：故瓷006109，見《適於心—明代永樂皇帝的瓷器》，台北，2017年，頁70–71（圖一）；及北京故宮博物院藏一例，然口沿飾海浪紋，見故宮博物院藏文物珍品全集《青花釉裏紅（上）》，香港，2000年，頁62，圖版59號（圖二）；大英博物館一例，見J. Harrison-Hall著《Ming Ceramics in the British Museum》，倫敦，2001年，頁116，圖版3：35；及陳永達先生藏一件，見《日昇月騰：從敏求精舍藏品看明代》，香港，2015年，頁87，圖版63號；天民樓舊藏一件，見《天民樓青花瓷特展》，上海，1996年，頁74–75，圖版23號，後售於香港蘇富比，2019年4月2日，拍品2號；及光怡志堂藏一近乎一致例，售於香港佳士得，2024年5月30日，拍品2806號。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



fig. 2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

Afternoon Session (lots 958-1037)
下午 (拍品958-1037號)

Classical Chinese Furniture from
Collection of Mimi Wong

木韻情長：王家琪的四十載中國古典家具收藏



Mimi Wong and Wang Shixiang at her book launch, 1996
王家琪與王世襄於1996年新書發表會

1948年，王家琪（Mimi）出生於上海一個書香世家。曾祖父王
一亭（王震，1867–1938）先生經商有成，也是清末民初享有盛譽的
畫家、書法家和詩人。家族對中國傳統藝術和古董的熱愛一直傳承
至今，王家琪在香港半山的家中依然留存著曾祖父的珍貴墨寶。她
憶起小時父親給自己講述舊上海的家史和趣聞，也給孩子們欣賞
曾祖父的書畫作品，花鳥山水、佛像人物，都是寶貴的國粹。在耳
濡目染的過程中，Mimi不知不覺在內心種下了一顆熱愛中國傳統
文化的種子。

從美國普渡大學畢業後不久，Mimi於1973年回到香港創業。打拼
數年後累積起可觀財富，新購入的房產也亟待佈置裝飾，而明式家
具的優美造型和典雅線條就在此時吸引了她的目光。Mimi自稱幸
運，因為那時正值1980年代——現在被古董業內人士公認為收藏
中國古典家具的「黃金年代」。

「我當時尋找的是能夠陪伴我多年也不會感到厭倦過時的家具。」
Mimi談到自己的收藏之旅時說道。明清家具樸素優雅的輪廓、實
用美觀的造型和細膩精美的工藝，都捕獲了她的芳心。「那時我常
常流連於荷里活道的古董店鋪，上上下下到處奔波。」Mimi笑說。
這不但是收藏的過程，更是學習體悟的過程。她有一個很有趣的感
觸，「一見鍾情是行不通的。收藏要果斷，但更不能衝動。一定要經
過研究、深思熟慮過後做出的決定，才不會後悔。」

上佳工藝是Mimi挑選家具的重要標準之一，她十分欽佩古代工匠
在每件家具中傾注的心血，將珍罕精美的黃花梨和巧奪天工的技
藝融為一體，打造出幾百年後依然令世人夢寐以求的輝煌家具藝
術。此外，古典家具簡潔永恆的線條、力量與精緻之間的完美平
衡，都讓Mimi無比陶醉。「這是只有我們中國人才能打造出的璀璨
文化遺產。」

當年對於收藏明清家具的藏家而言，能供學習參考的權威作者
和著作屈指可數，當中最負盛名的專家當屬著名美籍收藏家、
中國古典家具的研究者及知名古董商安思遠（Robert Hatfield
Ellsworth）先生。他一生鍾情亞洲藝術，1971年出版的著作《中
國家具：明清硬木家具實例》（Chinese Furniture—Hardwood
Example of the Ming and Early Ching Dynasties）更是西方首
批探討此收藏類別的作品，是當年世界各地明式家具藏家奉為圭
臬的寶書。

1990年代初，經由朋友介紹，Mimi與安思遠成了一生好友。「當時
Bob第一次來到香港登門拜訪，看到我的家具，就提議要為我的
收藏寫一本圖錄。」Mimi回憶道。安思遠隨後每年來兩次香港，替
Mimi掌眼收藏，分享建議，二人的友情就此因中國古典家具而結
緣。安思遠詳細記錄的《洪氏所藏木器百圖》（Chinese Furniture:
One Hundred Examples from the Mimi and Raymond Hung
Collection）上冊及下冊也先後於1996及2005年問世。

Living with Timeless Treasures: Mimi Wong’s Four-Decade Journey with Classic Chinese Furniture

Born in Shanghai into a family of intellectuals, Mimi Wong inherited a profound appreciation for Chinese traditional art. Her great-grandfather, Wang Yiting (Wang Zhen, 1867–1938), was a celebrated poet, calligrapher and painter of the late Qing and early Republican era, as well as a successful businessman. The family’s reverence for cultural heritage was passed down through generations and influenced Mimi’s lifelong passion for traditional Chinese art and culture.

Establishing herself in Hong Kong after her studies in the US, she built a successful business and sought to furnish her home with classic Chinese furniture. Her timing was fortuitous, the years between the mid-1980s and 1990s are now regarded as the ‘Golden Age’ of Chinese classical furniture collecting.

‘I wanted pieces that would stand the test of time,’ Mimi reflects on the very beginning of her collecting journey. The understated silhouette, practicality, and timeless design of Chinese classic furniture inevitably won her heart. ‘During those early years, I was always on Hollywood Road and visiting antique shops to look for furniture.’ Mimi recalled. Scouring antique shops was not just about collecting; it was also a process of learning and understanding.

Mimi places a high value on exquisite craftsmanship when selecting Chinese furniture. She greatly admires the dedication that true artisans poured into each piece, using rare and beautiful *huanghuali* and *zitan* woods to create elegant furniture and scholars objects that continue to inspire awe centuries later. The furniture’s clean lines, balance of strength and delicacy, and cultural resonance continue to deeply move her. ‘This is a marvelous cultural legacy that only the Chinese could achieve.’



Mimi Wong and Robert H. Ellsworth at International Asian Art Fair, New York, circa 1992
王家琪與安思遠於紐約國際亞洲藝術展，約1992年

也正是在安思遠的大力促成和策劃之下，1998年，舊金山亞洲藝術博物館為Mimi珍藏的部分家具舉辦展覽並出版圖錄《風格的實質：明末清初中國家具》(Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties)，展覽共包括44件明清家具珍品，著重呈現中國古典家具極高的美學及工藝標準，從此可見Mimi家具珍藏的頂級質素和重要地位。

「錦瑟華年 – 安思遠私人珍藏」於2015年在佳士得紐約六場專場拍賣中釋出，老友珍藏的成功拍賣也堅定了Mimi與佳士得合作的願望。

與一些將珍藏存於倉庫的藏家不同，Mimi一直與自己收藏中的中國古典家具生活在一起，將幾百年歷史融入家居日常。無論是棋桌、書架、畫案還是架子床，都透露出主人的高雅品味。Mimi在甄選與布局家具時向來秉承百搭、經典與實用的理念。步入她的居所，宛如穿越至一個和諧共融的古典空間，臥房之中，黃花梨木製成的衣櫃、書桌與床榻托起一方靜謐；而客廳之內，長桌、畫案、小巧的玫瑰椅與典雅的四出頭官帽椅錯落擺放；佛龕中的佛像靜靜佇立，於虔誠中增添了幾分寧靜與祥和。不僅家中，連辦公室亦擺放中國古典家具。歷經歲月的洗禮，家具的外貌依舊如初，却悄然間鐫刻上了溫情脉脉的回憶。「家具就是應該要用的，日常生活中

In the early days of her collecting journey, authoritative resources were scarce. The field was led by experts such as Robert Hatfield Ellsworth, the famous American collector, scholar and dealer of Asian art. He dedicated his life to connoisseurship and collecting Asian art. His 1971 book *Chinese Furniture: Hardwood Examples of the Ming and Early Ching Dynasties* was one of the first Western publications on Chinese furniture, thus becoming a primary reference for global furniture enthusiasts.

In the early 1990s, a mutual friend introduced Mimi to Robert Ellsworth, sparking a lifelong friendship. ‘When Bob first saw our collection, he immediately proposed to write a catalogue for us,’ Mimi recalls. Robert Ellsworth visited Hong Kong twice yearly thereafter, advising on Mimi’s acquisitions and sharing insights. This collaboration culminated in the publication of *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, published in 1996 with a second volume featuring an additional 100 examples published in 2005. Robert Ellsworth also orchestrated a landmark 1998 exhibition for part of Mimi’s collection at the Asian Art Museum of San Francisco, *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties*, which showcased 44 superb examples of Chinese furniture and emphasized the high aesthetic and technical standards for the most sophisticated tastes, attesting to the exceptional quality and importance of Mimi’s collection. Unlike collectors who store their purchases in warehouses, Mimi has always lived with her Chinese furniture, weaving centuries-old pieces with modern life. She uses painting tables, chairs and cabinets and storage boxes regularly. In selecting and

的油脂會讓它們煥發出生命和靈氣。如果只是放在倉庫，木頭會失去光彩，奄奄一息。家具所用的珍貴木材生長緩慢，材質堅硬，也不易磨損，因此更要享受與它們相伴的樂趣。」Mimi細心解釋道。上圖中的福字紋官帽椅和黃花梨架子床都是Mimi的心頭好。椅上的吉祥紋飾，除福字紋外，寶瓶竹節式聯幫棍更寓竹報平安，寄託幸福平安之美意。而架子床除了如意雲紋外，正面兩塊透雕花板還飾有簡化的「壽」字，更添綿延不絕的長壽寓意。

談及這一次拍賣的初心，Mimi希望能夠將自己對中國古典藝術和文物的熱愛傳承到下一代，期盼能讓更多人欣賞到古典家具藝術的優良傳統，與老一代藏家產生共鳴，一同讚歎傳統藝術的永恆精緻之美。



Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection, Vols. 1 & 2, New York, 1996 and 2005
《洪氏所藏木器百圖》，紐約，第一、二冊，1996及2005年

arranging her furniture, Mimi adheres to principles of versatility, timelessness, and practicality. For Mimi, the furniture quietly holds her warm and enduring memories. ‘*Furniture is meant to be used*,’ Mimi insists. ‘*The oils from handling in daily life breathe life into them. If they are only stored away and not used, the wood loses its natural shine and vitality. The precious hardwood used for furniture grows slowly and is durable, like friendship, which is why we should enjoy their companionship all the more so.*’ Mimi explains thoughtfully.

With this auction, Mimi expresses her wish to pass on the love for classic Chinese furniture to new collectors, creating resonance between generations, and inviting all to appreciate the beauty and legacy of traditional and highly refined Chinese art.



Mimi Wong at *Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties* exhibition in Asian Art Museum of San Francisco, 1998
王家琪在舊金山亞洲藝術博物館「風格的實質：明末清初中國家具」展覽現場，1998年

Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~958

A VERY RARE PAIR OF HUANGHUALI LOW-
BACK ARMCHAIRS, MEIGUIYI

17TH/18TH CENTURY

32 7/8 in. (82.4 cm.) high, 22 1/4 in. (56.6 cm.) wide,
17 in. (43.2 cm.) deep (2)

HK\$1,500,000-3,000,000 US\$190,000-390,000

PROVENANCE:
Property from the Raymond Hung Collection; sold at Christie's
New York, 21 March 2014, lot 2311

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 86-87, no. 23

十七/十八世紀 黃花梨玫瑰椅一對

來源:
洪建生珍藏; 紐約佳士得, 2014年3月21日, 拍品2311號

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》,
紐約, 1996年, 頁86-87, 23號



958 Continued

The fluid, pronounced curved lines of the vertical spindles contrast elegantly with the straight lines of the back and arms, a juxtaposition which continues on the aprons with the carved angular scroll set within the curvilinear contours. This rare design is a variation on the more standard straight spindles more commonly found on low-back armchairs. The infrequent use of curved spindles in Chinese furniture of this period can almost certainly be accounted for by the large amount of timber as well as the high degree of workmanship that would have been required to produce them.

A slightly smaller single chair with closely related shaped spindles is illustrated by M. Flacks, *Classical Chinese Furniture*, London, 2011, pp. 38-39. The spindles on the single chair are set further apart and are fewer in number than on the present chairs.

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玫瑰椅，江浙地區稱為「文椅」。其靠背偏低，不高於窗台桌沿，易融於文人廳堂景致其中。本對椅子以纖細波浪式櫺接於平直的搭腦、扶手及抹頭，宛如潺潺流水，使得端麗的玫瑰椅格外顯得靈動。椅子正面及側面券口牙子上淺雕幾何拐子紋。

此類曲線柵欄製作需要極高的工藝水平並耗費大量的木材，因此極為罕見。比較一張與之類似但較小的玫瑰椅，見M.Flacks著《Classical Chinese Furniture》，倫敦，2011年，頁38–39。其上柵欄間隔較大，數量亦少於本拍品。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~959
A MAGNIFICENT *HUANGHUALI* SINGLE
PLANK-TOP PEDESTAL TABLE, *JIAJIAN*

17TH CENTURY

Overall: 32 ½ in. (82.5 cm.) high, 120 ½ in. (306 cm.) wide,
20 ½ in. (52 cm.) deep

Plank-top: 2 ¾ in. (7 cm.) thick

HK\$7,000,000-10,000,000 US\$900,000-1,300,000

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 180-181, no. 69

十七世紀 黃花梨獨板架几案

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》,
紐約, 1996年, 頁180-181, 69號

Surviving examples of single plank-top pedestal tables, in general, appear to be quite rare, and compared to other types of tables, relatively few extant examples are known. This is perhaps due to the fact that the individual elements are easily demountable, and often do not survive together. However, it is this fact that makes the form so versatile, as it is easily moved and configured to fit a variety of spaces. The massive size of the current plank suggests that the table would have been immensely costly, even at the time of manufacture, and a highly prized possession of the wealthy scholar or official who owned it.

Compare with a painting table of similar form illustrated by Wang Shixiang in *Mingshi jiaju yanjiu*, Beijing, 2018, pl.no. yi-124. It is mentioned in the book that when Lubanguan acquired the table, the staff reduced the length of the tabletop by 2 feet because they believed that such massive size would be difficult to sell.

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兩几方材, 足端內翻馬蹄, 中腰各設扁抽屨一具。其上搭放一塊厚7公分的獨板作為面板。整體簡練光素, 線條棱角, 爽利明快。

傳世黃花梨架几案極為罕見, 其因一是在於案面與兩几分離, 極易失散; 二是案面用料碩大, 常遭改製。比較一結構類似之黃花梨架几案式書案, 見王世襄著《明式家具研究》, 北京, 2018年, 圖版乙124號。書中稱魯班館購歸修理書案時嫌其過長, 恐難脫手、便將案面截短二尺許。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~960

AN EXTREMELY RARE *HUANGHUALI*
CONTINUOUS HORSESHOE-BACK
RECLINING ARMCHAIR

17TH CENTURY

48 in. (122 cm.) high, 27 ⁵/₁₆ in. (70 cm.) wide,
47 ³/₄ in. (121.3 cm.) deep overall

HK\$1,200,000-2,000,000

US\$160,000-260,000

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese
Furniture - One Hundred Examples from the Mimi and Raymond
Hung Collection*, New York, 1996, pp. 90-91, no. 25

十七世紀 黃花梨圈背躺椅連折疊墊腿

出版:

安思遠·尼古拉斯·葛瑞德雷·柯安霓合著,《洪氏所藏木器百圖》,
紐約,1996年,頁90-91,25號



(front view 正面)



960 Continued

This horseshoe back 'reclining' armchair with a folding leg-rest not only has survived in exceptional condition, it also appears to be a unique design. No other horseshoe chairs of this form are known.

Designed for the occupant to recline and rest with their legs supported on the extension to the seat, this extension can then be neatly folded away to reveal an inbuilt footrest, which, in turn, can be retracted beneath the seat.

This chair has a host of unusual features that include the splat curving beyond the curved rail into a strong scroll, a feature found on Qing lacquer armchairs but rarely on hardwood examples. On the inner curve of this scroll are two beautifully carved dragons, curled back on themselves in a manner reminiscent of the scrolled tendrils on the arms of the famous pair of *zitan* armchairs with foot stretchers in the Palace Museum, Beijing, see *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 4, Beijing, 2015, no. 8. The caning to the splat is another unusual feature, sometimes found on yoke back armchairs but rarely, if ever, on a horseshoe back chair. This canework panel to the splat, the seat and extension to the seat appear to be original as does the split-bamboo supporting structure and the trimming strips.

It is thought that many chairs, if we are to believe the evidence of woodblock illustrations, were provided with separate footrests, as were canopy beds, but the paucity of surviving examples and the consequential wear on the footrails of both horseshoe back and yoke back armchairs indicate that were frequently separated. A late example of a *hongmu* horseshoe armchair with simple folding footrest which simply hinges forward from its locating slots in the side stretchers is preserved in the Palace Museum collection, see *The Complete Collection of Ming and Qing Furniture in the Palace Museum*, vol. 4, Beijing, 2015, no. 21. The example being offered here is a much more sophisticated piece. The footrest which retracts fully beneath the seat of the chair has slightly splayed round section legs which mimic the design of the chair legs. The lattice design, reminiscent of low garden balustrades and tied bamboo edging, between the legs gives added strength and rigidity to the footrest enabling it to bear the weight of the folding seat extension. This seat extension is securely fixed to the extended footrest by means of a tenon at the end of each leg, which, in turn, slots into a short post projecting up from the footstool and cut with a receiving open sided mortice.

The ingenuity and complexity of this chair and its integral seat extension and foot stool is a testament to the sophistication of late Ming, early Qing chair manufacture for this is surely a one off specific order for a sophisticated client.

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本拍品設計考究。摺疊墊腿與座面前部合頁連接，拉開使用時，摺腿放下形成由羅銅棖支撐的架子。腿足末端出榫，與腳踏上凸起小棍相抵；不需要時，墊腿折疊，腳踏整體收進座下空間。腳踏的櫺格既增添美觀度，又加強穩固性。

本躺椅形制十分獨特獨特：椅背中間凸出S形搭腦，上端外翻內捲龍紋。此設計罕見於硬木椅，但常見於清代漆器椅。比較故宮博物院藏一張紫檀椅，其上的卷曲藤蔓同本拍上的卷龍異曲同工，見《故宮博物院藏明清家具全集》，第4冊，北京，2015年，8號；另外藤編靠背似亦未見於其它圈椅。如此精妙的設計及複雜的結構的圈背躺椅必是當時為極為講究的客戶之特別訂製。

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(base 底部)



Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~961

A HUANGHUALI PAINTING TABLE, HUA'AN

17TH-18TH CENTURY

34 ½ in. (87.6 cm.) high, 80 ¾ (205.1 cm.) wide,
26 ¾ in. (67.9 cm.) deep

HK\$1,800,000-3,000,000

US\$240,000-390,000

EXHIBITED:
Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 78-79, no. 24

LITERATURE:
R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 170-171, no. 64

十七/十八世紀 黃花梨卷雲紋畫案

展覽:
《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》, 舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 78-79頁, 24號

出版:
安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁170-171, 64號



961 Continued

This rectangular inset leg bridle joint table is unorthodox in several respects. It is very close to the true proportions of a painting table as opined by Wen Zhenheng in volume 6 of the *Zhang Wu Zhi* and differs only in that he suggests that a painting table should have everted flanges, albeit flat and rounded. The author also mentioned that a table with a stretcher between the feet, as here, was even better (Craig Clunas’ translation, *Superfluous Things, Material Culture and Social Status in Early Modern China*, page 42). The long side aprons and the end aprons are highlighted by the simple expedience of a raised bead to the lower edge which follows the shape of the unmitred bridle joint and terminates in a simple angular scroll repeated at the corners of the end aprons as well. Without doubt though, the most unusual feature of this table is the upward curved stretcher between the legs, a curve reflected in the gently outward splayed feet. This feature is unknown on any other tables published so far of this type. This shape is reflected, not only, in the upper stretcher between the legs but also in the mitred aprons that form part of the inner framing decoration of these legs. One imagines that this would be profligate use of a precious, and expensive, timber but the expedience of cutting each stretcher from a single piece of wood, one above the other, would result in the loss of only the lowest crescent shape and the upper two corners. The same technique would be used for creating the matching upper and lower aprons, and the apron beneath the stretchers.



A considerably smaller, and aesthetically less successful table in the collection of the Palace Museum, Beijing, published by Wang Shixiang in *Classic Chinese Furniture – Ming and Early Qing Dynasties*, 1986. no. 113 exhibits the same unmitred bridle joint and angular relief carving to the aprons, but not the splayed foot or the curved stretchers, is also ascribed a Ming date by Wang Shixiang.

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卷雲紋牙頭，牙條四端另刻雲雷紋相抵。桌腿方材，兩側間相連弧形管腳枱及牙條，足微外撇。厚拙凝重的用料與巧妙靈動的曲線完美互補。此類弧形管腳枱似無它例記載。比較一張較小夾頭榫畫案（138公分），但設平直管腳枱，見王世襄著《明式家具研究》，北京，2016年，乙116號。

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(another view 另一面)

~962

A PAIR OF *HUANGHUALI* SLOPING-STILE
WOOD-HINGED CABINETS WITH STANDS

17TH CENTURY

Cabinets: 50 ¾ in. (129 cm.) high, 30 ½ in. (77.5 cm.) wide,
16 ½ in. (41.9 cm.) deep

Cabinets on stands: 71 ⅝ in. (182 cm.) high overall (2)

HK\$2,800,000-5,000,000 US\$370,000-650,000

EXHIBITED:

Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 84-85, no. 27

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 192-193, no. 75

The gentle splay in its design lends a sense of stability and balance to the form while retaining a very graceful and pleasing profile. The simple but elegant form of these cabinets is the classic Ming style, characterised by the finely carved *ruyi*-form apron on the stands which is a typical design of the period. Such detail is also seen on the apron of a *huanghuali* square table dated to Ming dynasty the Beijing Palace Museum collection, illustrated in The Complete Collection of Treasures of the Palace Museum, *Furniture of the Ming and Qing Dynasties (I)*, Hong Kong, 2002, p. 85, no. 69.

Compare to a similar pair of *huanghuali* cabinets and stands, formerly in the Dr. S.Y. Yip collection, sold at Christie's Hong Kong, 30 November 2020, lot 2810 (fig. 1).

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fig. 1 Sold at Christie's Hong Kong,
30 November 2020, lot 2810
圖一 香港佳士得，2020年11月30日，拍品2810號

十七世紀 黃花梨圓角櫃一對 及配座

展覽:

《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》, 舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 84-85頁, 27號

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁192-193, 75號

本對圓角櫃上窄下寬, 比例勻稱, 線條流暢。櫃帽、櫃幫、門框諸處飾以邊抹線腳。牙板風格迥異, 呈如意雲頭式。同式牙板亦見於北京故宮博物院藏一例明代黃花梨方桌, 見《故宮博物院藏文物珍品大系-明清家具(上)》, 香港, 2002年, 頁85, 69號。

比較攻玉山房舊藏一對相似的明十七世紀黃花梨圓角柜連底座, 2020年11月30日香港佳士得拍賣, 拍品2810號(圖一)。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~963

A RARE PAIR OF *HUANGHUALI* AND
BURLWOOD 'FU' CHARACTER YOKEBACK
ARMCHAIRS, *SICHUTOUGUANMAOYI*

16TH-17TH CENTURY

46 ¼ in. (117.5 cm.) high, 25 ¼ in. (64 cm.) wide,
19 in. (48.5 cm.) deep (2)

HK\$4,800,000-7,000,000

US\$600,000-900,000

十六/十七世紀

黃花梨鑲瘿木雕福字紋四出頭官帽椅一對



PROVENANCE:
Acquired in Connecticut in the 1970s
Sold at Sotheby's New York, *The Reverend Richard Fabian
Collection of Chinese Classical Furniture*, 15 March 2016, lot 32

來源:
1970年代購於康涅狄格州
紐約蘇富比,《Richard Fabian神父珍藏中國古典家具》,2016年3月
15日,拍品32號





(detail)

963 Continued

The current pair of chairs belongs to a small group, featuring flanged tripartite backslat with a central well-figured burlwood panel set between an openwork *fu*-character and a U-shaped panel, the turned vase-and-bamboo arm post, and inward set barbed and beaded apron.

According to Curtis Evarts in his article, 'From Ornate to Unadorned: A Study of Yoke-back Chairs'. *The Journal of the Classical Chinese Furniture Society*, Spring 1993, pp. 24-33, there are nine other armchairs of this form known, despite slight variations in size and decoration. There are only two other pairs recorded: one, same as the current lot, formerly from the Reverend Richard Fabian, sold at China Guardian Beijing, 17 November 2019, lot 4636; the other formerly in the collection of John Alex McCone, sold at Sotheby's New York, 3 June 1992, lot 348, but with *huanghuali* panels in the center of backslat instead of burlwood. Evarts linked these eleven superbly crafted chairs to a larger group of twenty-four, bearing all or some of the decorative elements, indicating that they were individually commissioned from a single workshop.

This pair of highly ornate yokeback armchairs is rich with symbolic meaning. The prominent *fu* character conveys a wish for happiness, while the vase and bamboo (*zhubao pingan*) posts, serves as a rebus for '(bamboo) virtue brings peace', and the dynamic carved spandrels flanking the backslat culminating in flowerheads under the top rail set the chair firmly as a great gift to commemorate an important life achievement.

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搭腦兩端後彎，靠板三攢式，上部透雕福字紋，中嵌瘿木面心，下飾如意雲紋亮腳，兩側掛牙。三彎扶手下呈聯邦棍，上作竹節形，下呈寶瓶式。座下三面飾壺門牙板，兩側草葉紋，與背板掛牙呼應。

柯惕思於〈From Ornate to Unadorned: A Study of Yoke-back Chairs〉，《The Journal of the Classical Chinese Furniture Society》，1993春，頁24-33中指出，與本拍品相若者另有九例，其中僅有兩組成對：其一同本拍品一樣原屬Richard Fabian神父舊藏，後於2019年11月17日，北京嘉德拍賣，拍品4636號；另一對為John Alex McCone舊藏，1992年6月3日，紐約蘇富比拍賣，拍品348號，但其背板嵌黃花梨而非瘿木。

本對四出頭官帽椅紋飾吉祥，造型別具一格，工藝精湛，應是為慶祝重要人生成就而量身定制。

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~964

A HUANGHUALI SIX-POST CANOPY BED,
JIAZICHUANG

QING DYNASTY (1644-1911)

92 in. (233.7 cm.) high, 92 ½ in. (235 cm.) wide,
65 ½ in. (166.4 cm.) deep

HK\$1,500,000-2,500,000 US\$200,000-320,000

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 110-111, no. 35

In the traditional Chinese domestic setting, the bed is among the most important pieces of furniture. Its large size meant that it would dominate the bedroom, and was probably the most expensive item to commission, due to the large amount of timber used. It was common practice to use drapery to create a private world within a closed curtain. During the daytime a bed would be used, with curtains drawn, for entertaining guests, often seated around small items of furniture designed to be accommodated on the beds. At night, the curtains would be closed and the bed would become a private world of rest and intimacy.

The decorative motifs on beds often have symbolic connotations and auspicious wishes. The current canopy bed is carved on back and front panels with *ruyi* motifs surrounding characters *fu*, *lu*, and *shou* translating to prosperity, success and longevity, and are thought to bring good fortune to the owner. Compare to a 17th-18th century *huanghuali* six-post canopy bed, with openwork railings carved with *chilong* interspersed with the characters *fu*, *lu* and *shou*, sold at Christie's New York, 22 March 2024, lot 1112.

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(detail)

清 黄花梨六柱圍子架子床

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁110–111, 35號

床乃傳統中式室內陳設中最重要的家具之一。因其體積較大, 往往訂製費用最為昂貴。夜間使用時帷帳可從架上放下以增添私密性; 日間帷帳則收至兩側, 床便可做榻來使用。有時會在床邊置一邊几, 或將一張炕桌直接置於床板之上, 以便品茗酌酒, 弈棋搏戲。由此可見, 架子床功能多樣, 不僅是可供夜間安眠, 亦可在日間作娛樂消遣之用。

架子床多飾吉祥紋飾。本拍品雕欄透雕如意雲紋環「福」、「祿」、「壽」字, 展現對使用者的美好祝願。比較一件十七/十八世紀黃花梨六柱架子床, 掛檐透雕飾夔龍環「福」、「祿」、「壽」字, 2024年3月22日於紐約佳士得拍賣, 拍品1112號。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~965

A *HUANGHUALI* MEDITATION STOOL

17TH CENTURY

20 in. (50.8 cm.) high, 28 ¼ in. (73.5 cm.) wide,
23 ⅞ in. (59.5 cm.) deep

HK\$600,000-800,000

US\$78,000-100,000

LITERATURE:

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp. 52-53, no. 21

The rectangular stool with slightly splayed legs frame the particularly elegant curvilinear beaded aprons. A related stool previously in the Museum of Classical Chinese Furniture was sold at Christie's New York, 19 September 1996, lot 98; another example with similar aprons and grooved legs from the Mr. and Mrs. Robert P. Piccus Collection, was sold at Christie's New York, 18 September 1997, lot 21.

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十七世紀 黃花梨禪凳

出版:

安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁52-53,21號

比較兩件相似例:其一原為中國古典家具博物館藏,後於1996年9月19日,紐約佳士得拍賣,拍品98號;另一為Robert P. Piccus舊藏,1997年9月18日,紐約佳士得拍賣,拍品21號。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~966

A RARE *HUANGHUALI* TEMPLE-FORM SHRINE

17TH CENTURY

28 in. (71.1 cm.) high, 38 in. (96.5 cm.) wide, 18 in. (45.7 cm.) deep

HK\$1,000,000-1,500,000

US\$130,000-190,000

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 238-239, no. 98

Most Chinese homes contained shrines to household deities who had specific domestic or heavenly terrain. Daily or seasonal veneration of these spirits, as well as Buddhist, Daoist, and ancestral worthies, assured temporal worlds would be maintained. The current *huanghuali* temple-form shrine is of substantial size would have been made for an affluent household.

Compare with a pair of *huanghuali* temple-form shrines sold at Christie's Hong Kong, 3 December 2008, lot 2534.

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十七世紀 黃花梨廟堂式神龕

出版:

安思遠,尼古拉斯·葛瑞德雷,柯安霓合著,《洪氏所藏木器百圖》,紐約,1996年,頁238-239,98號

長方形基座呈壺門踏式,廟堂式建築兩側整板立牆中如意開光內鏤空「壽」字。五扇門上部落堂開光方勝紋,中部門簇十字及如意格扇,下部落堂裝板,陽線方塊內浮雕龍紋。

中國傳統敬天愛人,是以家庭常設神龕敬供神明先祖。比較一對黃花梨廟堂式神龕,2008年12月3日於香港佳士得拍賣,拍品2534號。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~967

A HUANGHUALI FOLDING STOOL, JIAOWU

17TH CENTURY

20 ½ in. (52.1 cm.) high, 23 ½ in. (59.7 cm.) wide,
21 in. (53.3 cm.) deep

HK\$200,000-300,000

US\$26,000-39,000

EXHIBITED:

Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties, Asian Art Museum of San Francisco, 17 January-6 September 1998, pp. 30-31, no. 1

LITERATURE:

R. Hatfield Ellsworth, N. Grindley and Anita Christy, *Chinese Furniture - One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, pp. 42-43, no. 1

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十七世紀 黃花梨交杌

展覽:

《Essence of Style: Chinese Furniture of the Late Ming and Early Qing Dynasties》, 舊金山亞洲藝術博物館, 1998年1月17日-9月6日, 30-31頁, 1號

出版:

安思遠, 尼古拉斯·葛瑞德雷, 柯安霓合著, 《洪氏所藏木器百圖》, 紐約, 1996年, 頁42-43, 1號

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~968

A HUANGHUALI ALBUM BOX

17TH CENTURY

3 ¾ in.(9.5 cm.) high, 19 ⅝ in. (49.8 cm.) wide,
15 ¾ in. (40 cm.) deep

HK\$300,000-500,000

US\$39,000-65,000

LITERATURE:

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and Three Examples from the Mimi and Raymond Hung Collection*, Hong Kong, 2005, pp. 168-169, no. 92

The proportions of this box appear to be eminently suited for holding album leaves. The box may have contained a set of leaves of albums or alternatively blank loose paper for writing or painting.

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(two views 兩面)

Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~969

A PAIR OF LARGE *HUANGHUALI*
RECTANGULAR STORAGE BOXES

18TH CENTURY

16 in. (40.6 cm.) high, 34 5/8 in. (88 cm.) wide,
22 5/8 in. (57.5 cm.) deep

HK\$500,000-800,000

US\$65,000-100,000

LITERATURE:

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and
Three Examples from the Mimi and Raymond Hung Collection*,
Hong Kong, 2005, pp. 164-165, no. 89

Large boxes such as these were used to store most household and
scholar's goods, including books and scrolls.

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十八世紀 黃花梨箱一對

出版:

安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁164-165,
89號

(2)

如本拍品此類箱子常用以存放文人之物,如書籍、捲軸、印章等。

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Furniture from the Collection of Mimi Wong
王家琪家具珍藏

~970

A CARVED *HUANGHUALI* FAUX BURL
SCROLL POT

18TH CENTURY

11 1/4 in. (28.5 cm.) wide

HK\$220,000-300,000

US\$29,000-39,000

LITERATURE:

Robert Hatfield Ellsworth, *Chinese Furniture: One Hundred and
Three Examples from the Mimi and Raymond Hung Collection*,
Hong Kong, 2005, pp. 134-135, no. 67

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impacting the import of the lot to the destination country.

十八世紀 黃花梨雕樹瘤形畫斗

出版:

安思遠,《洪氏所藏木器百圖第二卷》,香港,2005年,頁134-135,
67號

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971

A VERY RARE INLAID LACQUERED WOOD
FIGURE OF GUANYIN

JIAQING-DAOGUANG PERIOD (1796-1850), INSCRIBED KUISHENG
SEAL MARK

8 ¼ in. (21.1 cm.) high, box

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE:
Sold at Sotheby's Hong Kong, 2 April 2019, lot 3508

LITERATURE:
Wang Shixiang and Yuan Quanyou, ‘Yangzhou ming qigong Lu Kuisheng he ta de yixie zuopin [On the famous lacquer craftsman Lu Kuisheng from Yangzhou and some of his works]’, Wenwu/ Cultural Relics, 1957, no. 7, p. 11 (fig. 1)
Wang Shixiang, Ancient Chinese Lacquerware, Beijing, 1987, pl. 101
Wang Shixiang, *Wang Shixiang ji: Zhongguo gudai qiqi* [Collected works of Wang Shixiang: Ancient Chinese lacquerware], Beijing, 2013, pl. 101

清嘉慶/道光 盧葵生木雕紫漆觀音菩薩坐像
描漆「葵生」篆書款

來源:
香港蘇富比，2019年4月2日，拍品3508號

出版:
王世襄及袁荃猷，〈揚州名漆工盧葵生和他的一些作品〉，《文物》，1957年，第7期，頁11 (圖一)
王世襄，《中國古代漆器》，北京，1987年，圖版101號



(mark)



fig.1 Wang Shixiang and Yuan Quanyou, ‘Yangzhou ming qigong Lu Kuisheng he ta de yixie zuopin [On the famous lacquer craftsman Lu Kuisheng from Yangzhou and some of his works]’, Wenwu / Cultural Relics, 1957, no. 7, p. 11
圖一 王世襄及袁荃猷，〈揚州名漆工盧葵生和他的一些作品〉，《文物》，1957年，第7期，頁11



971 Continued

This inlaid lacquered seated figure of Guanyin is depicted in a relaxed pose, known as the *rājalīlāsana*, with the right knee raised and the right arm resting on it, while the left leg is bent horizontally, with the left hand gently placed on the base. The figure’s posture exudes ease, and the facial expression is serene and refined. According to Wang Shixiang, this figure was originally entirely gilded with gold foil, except for the hair, which was painted with azurite. The gold foil was applied without an additional layer of lacquer, making it prone to be fugitive. Traces of gold remain visible in the folds of the clothing and at the base. The present figure has been published multiple times in Wang Shixiang’s publications, making it exceptionally rare.

The back of the present figure is inscribed with a seal mark reading Kuisheng within a rectangle. Lu Kuisheng (1779–1850) was born into a family of master lacquer craftsmen in Yangzhou. His grandfather, Lu Yingzhi (active around 1717) was a renowned lacquer artisan. He is recorded to have excelled in making utensils of all shapes and his carvings were praised for their fineness. The *Hualin xinyong*, compiled by the eminent critique Chen Wenshu (1771-1843), mentions the Lu family as one of Yangzhou’s most prominent producers of lacquerware and commends Lu Kuisheng as one whose work was of exceedingly high quality. It was known that he not only inherited his grandfather’s technical and artistic skills, but elevated lacquerware production to new heights.

Lacquer figures with Lu Kuisheng’s signature are exceedingly rare. Wang Shixiang and Yuan Quanyou, in their research on Lu Kuisheng, noted that his figure carvings uniquely showcase his exceptional craftsmanship. Figures like the present one, made of wood covered

in multiple thin layers of lacquer, were created using the *jiaozhu* technique. This method involves applying layers of cloth soaked in lacquer to a wooden core to enhance three-dimensionality, followed by colouring and gilding after drying. The *jiaozhu* technique emerged in China during the 2nd century with the introduction of Buddhism and was used to create Buddhist statues. Historical records mention the master sculptor Dai Kui (d. 395 CE), who was renowned for his skill in crafting lacquer Buddhist figures. The *jiaozhu* technique is recognized as highly challenging, time-consuming, and costly, historically reserved for the most skilled artisans in China.

本紫漆觀音菩薩坐像，作自在坐，右膝曲起，右臂置於膝上，左足半趺，左手撫於座上，坐姿舒坦，面相清秀。據王世襄書中記載，此坐像除髮髻髹石青外，本通體貼金箔，貼後不再罩漆，故金箔容易脫落，今僅衣紋間隙及底部尚見金色痕跡。此尊觀音，多次出版於王世襄著作中，甚為難得。

觀音坐像背後腰際長方框內書「葵生」篆書款。盧葵生（1779–1850年），名棟，江蘇揚州人，生於髹漆世家。祖父盧映之（活躍於約1717年），於揚州開設漆藝作坊，以漆玩著名，擅製各式漆器，雕工尤精。陳文述（1771–1843年），以評論見著，《畫林新詠》中有「揚州刻手說盧家」之論，並讚盧葵生造詣尤精，漆器製作方面成就更勝祖父輩。

盧葵生所製帶其款之造像極其罕有。王世襄及袁荃猷研究盧葵生之文章提及，造像格外能夠展現盧氏獨特工藝。如本品之木胎漆器造像，以夾紵法製作，先於胎上貼布髹漆，增添立體感，乾涸後再髹色及黃塗。夾紵法於二世紀期間，佛教傳入中國開始出現於漆器製作，用於製作佛像。據古籍記載，戴逵（395年卒）善塑夾紵佛像。夾紵法難度高超，極耗工時，兼且成本高昂，自古僅為能工巧匠所製。



(another view 另一面)

The Property of an Asian Private Collection
亞洲私人珍藏

972

A GILT-BRONZE FIGURE OF A BODHISATTVA

TANG DYNASTY (618-907)

4 ¾ in. (11.1 cm.) high, box

HK\$120,000-160,000

US\$16,000-21,000

PROVENANCE:
A Japanese private collection, prior to 1993

EXHIBITED:
Osaka, Kuboso Memorial Museum of Fine Art, Izumi, *Gilt Bronze Buddha in Sui-Tang Dynasty*, 3 October - 28 November 1993

LITERATURE:
Kuboso Memorial Museum of Arts, Izumi, *Gilt Bronze Buddhist Figures from Sui and Tang Dynasty*, Osaka, 1993, p. 66, no. 179

唐 鑲金佛菩薩半跏坐像

來源：
日本私人舊藏，入藏於1993年前

展覽：
大阪，和泉市久保惣紀念美術館，《隋唐時代的金銅仏》，1993年10月3–28日
出版：
和泉市久保惣紀念美術館，《隋唐時代的金銅仏》，大阪，1993年，頁66，編號179



The Property of a Gentleman
士紳珍藏

973

A SMALL WHITE JADE FIGURE OF BUDDHA

SONG-YUAN DYNASTY (960-1368)

2 ⅛ in. (5.4 cm.) high

HK\$100,000-200,000

US\$13,000-26,000

PROVENANCE:
Acquired in Taipei, 20 June 1998

宋/元 白玉雕袖珍釋迦牟尼立像

來源：
1998年6月20日購於台北



The Property from a Private Hong Kong Collector
香港私人珍藏

974

A RARE GILT-BRONZE FIGURE OF
VAIROCANA

LIAO DYNASTY (907-1125)

8 ½ in. (21.6 cm.) high

HK\$5,000,000-10,000,000 US\$650,000-1,300,000

PROVENANCE:
Sold at Sotheby's New York, 24 September 2020, lot 596

EXHIBITED:
Osaka, Kuboso Memorial Museum of Fine Art, Izumi, *Gilt Bronze Buddha in Sui-Tang Dynasty*, 3 October - 28 November 1993

LITERATURE:
Kuboso Memorial Museum of Arts, Izumi, *Gilt Bronze Buddhist Figures from Sui and Tang Dynasty*, Osaka, 1993, p. 49, no. 133

遼 鎏金銅大日如來坐像

來源:
紐約蘇富比，2020年9月24日，拍品596號

展覽:
大阪，和泉市久保惣紀念美術館，《隋唐時代の金銅仏》，1993年10月3-28日

出版:
和泉市久保惣紀念美術館，《隋唐時代の金銅仏》，大阪，1993年，頁49，編號133



(back view 背面)





974 Continued

This very rare gilt-bronze figure of Vairocana illustrates the five *Tathagatas* in his cylindrical crown festooned with ribbons, a unique iconographic feature found amongst the small group of comparable elite bronzes cast under the patronage of the rulers of the Liao dynasty (907-1125). This known group of bronzes all demonstrate a comparable style that is derived from late Tang dynasty (618-907) iconography, with rounded face with dignified and serene expression, the fine gilding, and lavish adornments and drapery. Most of the known bronze examples represent *bodhisattvas* and only a few would depict a Buddha form, majority of which would represent Buddha Amitabha, with only a few known Vairocana examples.

One distinctive iconography of Vairocana is the hand gesture as presented by the present lot. This esoteric 'mudra of knowledge' (*janamudra*) or 'diamond fist' (*vajramudra*) symbolises the combination of opposites, male and female, *yin* and *yang*, as well as wisdom and compassion. According to Denise Patry Leidy and Donna Strahan in *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, such hand gesture is commonly used by Vairocana when being depicted as the central divinity of a Vajradhatu *mandala* (Diamond Realm), a tantric aspect of Buddhism developed in India in the preceding centuries. Leidy also notes that the distinctive, tall crown with lotus embellishments, followed those worn by the Liao rulers.

For other gilt-bronze figures of Vairocana from this period, compare with two examples of similar size: one is in the collection of the Metropolitan Museum of Art, New York (object number 2006.284) (**fig. 1**); the other, finely cast with more elaborate details, was sold at Christie's Paris, 14 December 2016, lot 53 (**fig. 2**). Compare also with a smaller and less intricate example sold at Christie's New York, 17-18 March 2016, lot 1408.

此鎏金銅造像頭戴圓柱寶冠，飾有五方佛，綴以飄帶，與遼代（907–1125）契丹君主所戴冠冕相似，為其資助鑄造之銅造像所獨有之典型特徵。

此類造像風格源自晚唐（618–907），特徵包括豐圓面龐、莊寧神情、精細工藝，以及華麗的衣袍裝飾。已知銅造像多數為菩薩形象，僅有少數為佛陀形象，其中又以阿彌陀佛為主，大日如來像更是罕見。

大日如來一顯著特徵為「智拳印」（*jnanamudra*），如此尊造像所示。此手印源自密教，象徵著對立面的結合，如男女、陰陽，以及智慧與慈悲。據Denise Patry Leidy與Donna Strahan於2010年出版的《*Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art, New York*》一書所述，此手印常見於大日如來作為金剛界曼荼羅（*Vajradhatu mandala*）中心主尊時的表現。金剛界曼荼羅源於印度，以《金剛頂經》為修行依據，為密教代表。

比較一件尺寸相近且風格類似之大日如來像，現藏於紐約大都會藝術博物館（藏品編號：2006.284）（圖一）。另一件更為華貴精緻之近似例於2016年12月14日巴黎佳士得拍賣，拍品53號（圖二）。再比一件尺寸較小並較為簡約之例，於2016年3月17–18日紐約佳士得拍賣，拍品1408號。

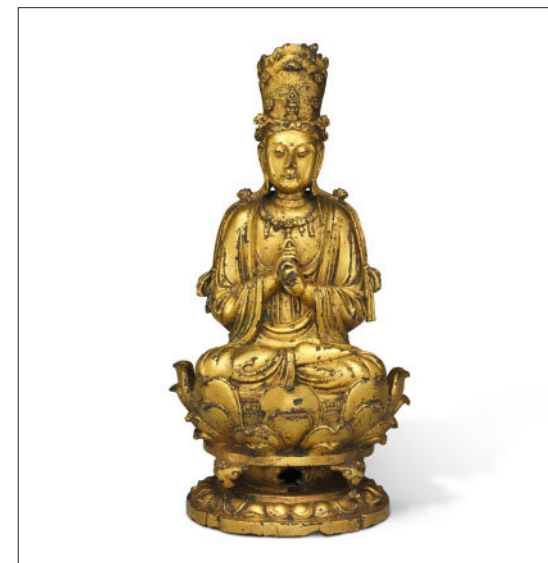


fig. 1 Collection of The Metropolitan Museum of Art, New York. Purchase, Lila Acheson Wallace Gift, 2006, object no. 2006.284
圖一 紐約大都會博物館藏品，編號2006.284



fig. 2 Christie's Paris, 14 December 2016, lot 53, price realized: EUR13,570,500
圖二 巴黎佳士得，2016年12月14日，拍品53號，成交價：歐元13,570,500

Property from an Important Asian Collection
重要亞洲私人珍藏

975

A RARE LARGE GILT-BRONZE FIGURE OF A
BODHISATTVA

TANG DYNASTY (618-907)

8 ⅝ in. (22 cm.) high

HK\$800,000-1,500,000 US\$110,000-190,000

PROVENANCE:
Kaikodo, New York, 1996
Property from a New York Private Collection; sold at Christie's
New York, 25 March 2022, lot 743

EXHIBITED:
Kaikodo, New York, 1996

LITERATURE:
Kaikodo Journal, New York, Spring 1996, no. 61

The present gilt-bronze bodhisattva embodies the quintessence of Tang dynasty sculpture through its classic tribhanga pose. The figure holds a bottle flask in its left hand and a willow branch in its gently raised right hand. The exposed upper torso reveals subtle undulations of the chest and abdomen, reflecting the aesthetic preference for "flesh over bone." The diagonally draped sash flutters as if caught in the wind, while the waistband cascades like a flying ribbon onto the lotus pedestal, creating a dynamic interplay with the folds of the form-fitting U-shaped *dhoti*. The intricate carvings of the necklace and armbands, though now missing their gemstone inlays, still hint at their former opulence through the remaining settings.

The figure perfectly exemplifies the Zhou *jia yang* (Zhou Family style) pioneered by Zhou Fang, which combines the Gupta period technique of "wet drapery" that clings to the body with a three-dimensional curvature of the hips and waist, breaking away from the flatness of earlier styles. This fusion of Indian Buddhist iconography with the grace of Chinese court painting epitomises the Tang dynasty's aesthetic of "plumpness as beauty," endowing the sacred figure with both solemnity and the delicate charm of a secular woman.

Despite the loss of its head and mandorla over the centuries, the figure evokes an endless reverie, akin to an Eastern Venus. The fragmented sash serves as a metaphor of the passage of time, inviting viewers to envision its majestic presence through the mottled gilding—whether as a serene, smiling figure reminiscent of Dunhuang's divine images or as a regal, crowned deity akin to the treasures of Famen Temple. This aesthetic of "completeness through incompleteness" resonates deeply with the Chinese artistic philosophy of conveying boundless meaning without explicit articulation.

The present bodhisattva bears resemblance to esoteric Buddhist figures from the An Guo Temple in Chang'an and standing bodhisattvas from the Longmen Grottoes in Luoyang. First published in the Spring 1996 issue of *Kaikodo* (New York, No. 61), the present figure later appeared at Christie's New York spring auction in March 2022, demonstrating its lustrous provenance. Its artistic value lies not only in its exquisite craftsmanship but also in its encapsulation of the radiant cultural synthesis of the Tang dynasty, a zenith of Silk Road civilisation.

- Hua Yu Tang

唐 鑲金銅菩薩立像

來源:
懷古堂，紐約，1996年
紐約私人舊藏；紐約佳士得，2022年3月25日，拍品743號

展覽:
懷古堂，紐約，1996年

出版:
《懷古堂》，紐約，1996年春季，編號61

此尊唐代銅鑲金觀音菩薩立像（通高22公分），以經典三屈式身姿展現盛唐造像精髓。其左臂垂提細頸淨瓶，右掌輕揚執楊柳枝，袒露的上身，可見胸腹間微妙的起伏，流轉的脂肪層理暗合「肌勝於骨」的時代審美。斜披絡腋隨風勢翻捲，腰間帛帶如飛練垂墜蓮台，與U形貼體長裙上溪澗般的褶皺形成動靜呼應。項間瓔珞與臂釧鑿刻精密，雖嵌寶已失，殘留的鑲孔仍昭示著昔日的珠光寶氣。

造像整體造型完美詮釋周昉“周家樣”範式——既延續笈多王朝“濕衣出水”的薄衣貼體技藝，又以扭胯傾腰的三維曲綫突破前代平面感。這種將印度佛教儀軌與中國仕女畫韻致熔于一爐的創造，恰是盛唐藝術“豐腴為美”審美觀的立體註腳，使莊嚴法相兼具世俗女性的嬌柔逸韻。

歷經千年滄桑，造像雖失頭部、背光等部，卻恰似東方維納斯般引發無盡遐思。殘缺的帛帶化為時間之筆，引導觀者透過斑駁鑲金遙想其實相莊嚴：或低眉含笑如敦煌妙像，或寶冠巍峨若法門秘寶。這種“以殘寫全”的美學意境，正與“不著一字，盡得風流”的中式藝術哲學深度契合。

該像源流清晰，形制與長安安國寺密教造像、洛陽龍門石窟菩薩立像互為印證，1996年首載于《懷古堂》紐約春季刊（編號61），後現身2022年佳士得紐約三月春拍，傳承有序。其藝術價值不僅在於精湛的鑄造工藝，更在於凝固了絲路文明交匯下最璀璨的盛唐氣象。

- 花雨堂



(back view 背面)



Property from an Important Asian Collection
亞洲重要私人珍藏

976

A RARE COPPER AND SILVER-INLAID BRONZE FIGURE OF PADMAPANI LOKESHVARA

NORTH-EASTERN INDIA, 12TH CENTURY

3 ³/₁₆ in. (8cm.) high, box

HK\$600,000-800,000 *US\$78,000-100,000*

PROVENANCE:
Europe Auction, Paris, 5 June 1998, lot 104

EXHIBITED:
Beijing, *The Light of Buddha: Buddhist Sculpture Exhibition of the Palace Museum and Zhiguan Art Museum*, 23 October - 23 December 2018

LITERATURE:
The Light of Buddha: Buddhist Sculpture Exhibition of the Palace Museum and Zhiguan Art Museum, Beijing, 2018, pp. 210-211, no. 48

The present figure is seated in *lalitasana* on a double-lotus base, with his right hand lowered in *varada* mudra (gesture of dispensing boons) and his left holding the stem of a blossoming lotus flower. His benevolent expression is enhanced with silver-inlaid eyes and surmounted by an elaborate topknot of dreadlocks (*jatas*). His upper body is adorned with jewelled necklace, armlets, bracelets and lower body is dressed in a *dhoti*. The *yajnopavita* (sacred thread) is placed on the left shoulder and falls over the right leg.

It is characteristic of Northeastern Indian statue to highlight the crown, urna laksana, eyes and necklaces with silver and the lips with copper. The floral pattern of the robe on the present figure is similarly inlaid with silver and copper, showcasing the intricate artistry characteristic of the region.

Padmapani is a form of Avalokiteshvara, one of the most revered bodhisattva in Buddhism. The image of Padmapani frequently appears throughout India, from the Ellora and Kanheri caves to the renowned site of Sarnath. In Tibet, the veneration of Padmapani is particularly profound; Srong btsan sgam po (617-650), founder of the Tibetan Empire, as well as the Dalai Lama, are both considered incarnations of Padmapani. Padmapani is believed to reside on Mount Potala, which inspired the naming of Potala Palace in Lhasa. This connection highlights the deep-rooted faith in Padmapani in Tibet, where the deity has become the patron of this region.

Compare to a similar silver-inlaid bronze figure of Padmapani that was sold at Christie's New York, 11 September 2019, lot 326.

印度東北部 十二世紀 銅錯銀與紅銅蓮花手觀音坐像

來源:
Europe Auction，巴黎，1998年6月5日，拍品104號

展覽:
北京，《佛陀之光：故宮博物院與止觀美術館佛造像》，2019年10月23日－12月23日

出版:
《佛陀之光：故宮博物院與止觀美術館佛造像》，北京，2019年，頁210－211，編號48

此尊蓮花手觀音一面二臂，遊戲坐於蓮座上，頭戴三葉冠，髮髻高聳，臉龐圓潤，右手施與願印置右膝上，左手彎曲於胸前持蓮花一枝。祖裸上身，著項鍊、臂釧、手鐲，下身著裙，聖線斜穿過左肩及右腿。聖線原是古印度貴族配件，後神聖化。

整尊造像輕盈素雅，其頭冠、白毫、雙眼和項鍊均嵌銀，嘴唇錯紅銅，裙錯銀及紅銅，為東北印度造像藝術之特色。

觀音菩薩，又譯觀自在菩薩，乃佛教中最受尊崇之菩薩之一，被譽為「半個亞洲的信仰」。其信仰廣泛流傳於東亞、南亞及東南亞地區，尤以大慈大悲、救苦救難之形象深入人心，被視為眾生之庇護者。在印度佛教藝術中，觀音菩薩之形象最早見於諸多佛教聖地，從埃羅拉石窟至坎赫里石窟，以及著名之鹿野苑，均皆見其造像。

在西藏地區，觀音菩薩之信仰達至極致，成為藏傳佛教之核心。西藏吐蕃王之創立者松贊干布（617–650年）與歷代達賴喇嘛都被視為觀音之轉世。其六字真言更是藏族同胞每日必誦，象徵其對觀音菩薩之虔誠信仰。傳說觀音居普陀山，而達賴喇嘛於拉薩之布達拉宮，名即源於此所。觀音菩薩於西藏不僅為宗教信仰之核心，更成為藏族文化與精神之象徵，被尊為雪域高原之保護神，護佑此片土地之眾生。

比較一件同時期之銅蓮花手觀音坐像，拍賣於紐約佳士得，2019年9月11日，拍品326號。



Property from an Important Asian Collection
亞洲重要私人珍藏

977

A VERY RARE BRONZE FIGURE OF
MAITREYA

NORTH-EASTERN INDIA, 8TH-9TH CENTURY

3 ¾ in. (9.6 cm.) high, box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE:
Europe Auction, Paris, 5 June 1998, lot 106

EXHIBITED:
Beijing, *The Light of Buddha: Buddhist Sculpture Exhibition of the Palace Museum and Zhiguan Art Museum*, 23 October - 23 December 2018

LITERATURE:
The Light of Buddha: Buddhist Sculpture Exhibition of the Palace Museum and Zhiguan Art Museum, Beijing, 2018, pp. 154-155, no. 31

The figure features large rounded eyes, a thick nose, and a smiling expression, wearing a jewelled stupa crown above long braided hair. Behind him is a round flame-edged and beaded aureole. He is seated in *lalitasana* on a beaded lotus base, elevated on a rectangular platform supported by four short feet. His right hand rests on his knee in *varada* mudra (gesture of dispensing boons), while his left hand is slightly bent, holding the *nagakesora* (Indian rose chestnut tree). The figure wears a shackle across his left shoulder and right rib, symbolising his status in ascetic practice. The *yajnopavita* (sacred thread) drapes from his shoulder and rests on his legs.

This present figure represents a typical and popular depiction from the post-Gupta, early Pala period. The armlets worn on the upper arms are a defining characteristic of early bronze statue work within this tradition. The overall depiction of the statue, along with the lotus seat and the mandorla, reflects the unique imagery style of northeastern India during the 8th and 9th centuries.

Maitreya was originally one of the great disciples of the Buddha Sakyamuni. He appears in Bodhisattva form and resides in the heavenly realm of Tusita, where Bodhisattvas, or future Buddhas, dwell before their rebirth as Buddhas. According to Buddhist tradition, Maitreya is the Bodhisattva who will eventually appear on Earth, achieve complete enlightenment, and teach the pure Dharma. Furthermore, scriptures state that Maitreya will succeed the present Buddha, Gautama Buddha (also known as Sakyamuni Buddha).

Another figure of Maitreya of similar style in standing position and without the aureole, was sold at Christie's New York, 15 March 2016, lot 47.

印度東北部 八/九世紀 銅彌勒菩薩坐像

來源:
Europe Auction, 巴黎, 1998年6月5日, 拍品106號

展覽:
北京, 《佛陀之光: 故宮博物院與止觀美術館佛造像》, 2019年10月23日-12月23日

出版:
《佛陀之光: 故宮博物院與止觀美術館佛造像》, 北京, 2019年, 頁154-155, 編號31

此尊彌勒菩薩遊戲坐姿於蓮座上, 下承四足方台, 具火焰聯珠紋背光。其面龐豐滿, 雙目圓睜, 鼻唇厚實, 頭束寶塔冠, 髮辮垂肩, 右手施與願印置右膝上, 左手微屈持龍華樹枝。自左肩至右肋斜披絡腋, 象徵苦修者之身份。聖線自肩垂掛而下, 橫跨雙腿, 彰顯其神聖地位。

上臂所飾之臂釧是早期銅造像之典型特徵, 素面方台則流行於笈多王朝晚期, 後為波羅風格所繼承。此造像造型典雅, 人物形象、蓮座、背光之細節皆反映了八至九世紀東北印度地區之藝術特徵。

彌勒菩薩原為釋迦牟尼佛座下大弟子之一, 常以菩薩之姿呈現, 居於兜率天內。據佛教經典記載, 彌勒菩薩於此生盡後, 將於未來世降生於娑婆世界, 繼釋迦牟尼佛之後成佛, 成為彌勒佛, 普度眾生。

比較一件風格類似之銅彌勒菩薩立像, 2016年3月15日於紐約佳士得拍賣, 拍品47號。



Property from an Important Asian Collection
亞洲重要私人珍藏

~978

A GILT-BRONZE FIGURE OF GREEN TARA

KANGXI PERIOD (1662-1722)

9 1¼ in. (24.6 cm.) high

HK\$800,000-1,500,000

US\$110,000-190,000

Regarded as a female bodhisatva, Tara is one of the most widely worshipped female figures of Buddhism, revered for the protection and guidance she offers on the path toward enlightenment. Tara exists in twenty-one forms, each representing specific qualities or actions, with the Green Tara having a particular association with protection from fear.

The present figure is seated in *lalitasana* on a double-lotus beaded base with her pendent right leg supported by a lotus blossom, her right hand lowered to touch her knee in *varadamudra* (boon-giving) and left hand raised in *vitarkamudra* (teaching). Adorned with a five-leafed crown and fluttering ornaments on both sides, this Tara has broad shoulders and a slender waist, with two finely carved lotus blossoms over the shoulders; her body is further embellished with intricate jewellery with inlays.

The Qing imperial family predominantly adhered to Lamaism, driven by both political considerations aimed at pacifying the Mongolian and Tibetan regions and personal religious conviction. This adherence was particularly pronounced during the reigns of Emperors Kangxi and Qianlong. During their rule, the emperors honoured high monks, constructed numerous temples, and commissioned bronze Buddhist figures. Such initiatives not only strengthened interethnic relations and stabilised frontier regions but also fulfilled the imperial family's spiritual aspirations for Buddhist blessings, thereby facilitating the further spread and development of Tibetan Buddhism. Under the auspices of the imperial family, a trend emerged in Mongolia to emulate palace-style iconography. These figures resemble closely to court aesthetics while integrating distinct Mongolian characteristics. The present Green Tara is a quintessential representation of this artistic synthesis.

The Green Tara has a tall and robust physique, characterised by toned limbs that nonetheless retain a feminine grace. The upper body is bare, adorned with a scarf that drapes around both arms and falls gently in front of the seat, while the lower body wears a flowing skirt decorated with intricate patterns; these are all elements emblematic to Kangxi's court. The lotus base is adorned with a beaded border along the upper edge and a rare triple-beaded border on the lower edge, a unique attribute in the Mongolian styles. The lotus petals are robust and full with swirling foliage, an aesthetic element inherited from the Ming dynasty and reflective of Kangxi's stylistic preferences.

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清康熙 鎏金銅綠度母像

度母乃佛教中最受廣泛崇敬之女性神祇之一，因其在修行者邁向覺悟之道上所提供的庇護與指引而備受尊崇。度母共有二十一種化身，每一化身皆象徵特定德行或行願，其中綠度母尤以消除恐懼、提供庇護之功能著稱。

此綠度母像呈遊戲坐姿，頭戴五葉佛冠，耳際寶縵飛揚，面龐端莊大氣，肩闊腰纖，左手結說法印，右手施與願印，腳踏蓮花。身飾瓔珞，並以寶石點綴。雙手所持之蓮花盛開於兩肩，花瓣葉片均雕飾精細，脈絡清晰。

清朝皇室皆信奉喇嘛教，為安撫蒙藏之政治考量以及自身信仰選擇的雙重融合，尤以康乾兩帝為甚。二帝在位期間，禮敬高僧，大興寺廟，廣鑄佛像，此舉不僅密切了民族關係，穩定了邊疆社會，滿足了皇室奉佛祈福需求，也促進了藏傳佛教之傳播與發展。在皇室示範性引領下，蒙古地區起一股仿宮廷造像之風潮。此類造像與宮廷造像在風格上極為相似，同時又融入了蒙古地方特色，此尊綠度母像即為其中的典型代表。

綠度母像身姿挺拔矯健，四肢圓潤結實，仍帶女性之柔美，整體外觀具蒙古氣息。上身赤裸，帕帛繞雙臂而下，於腿下出，垂於座前；下著薄裙，褶皺層疊，流暢寫實，紋飾細膩精緻，這些皆為康熙宮廷造像之特點。蓮座造形寬大，氣勢尤其恢宏，上緣飾一連珠紋，下緣飾罕見三連珠紋，為蒙古所獨有。蓮瓣寬肥飽滿，頂飾卷草，這種蓮瓣紋飾繼承自明代，屬康熙風格。

此造像做工極為精細，風格結合了宮廷與蒙古之美學及特點，實屬珍罕。

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979

A WHITE-GLAZED COMPRESSED PEAR-SHAPED JAR

TANG DYNASTY (618-907)

4 ⅞ in. (11.3 cm.) high

HK\$120,000-180,000

US\$16,000-23,000

PROVENANCE:

Acquired in Taiwan, 1999

The compressed globular body is surmounted by a stepped neck rising to the flared rim, all covered in a white glaze stopping short above the spreading foot.

Compare to a Sui dynasty example of similar shape but with a cover, sold at Christie's Hong Kong, 29 November 2022, lot 2909.

唐 白釉壺

來源:

1999年購於台灣

比較一件形制相近的隋白釉蓋壺，拍賣於香港佳士得，2022年11月29日，拍品2909號。

980

A PAIR OF WHITE-GLAZED CUPS

SUI DYNASTY (581-618)

3 in. (7.8 cm.) high

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

Acquired in Japan, 1999

隋 白釉深腹盃一對

來源:

1999年購於日本



981

A RARE CARVED LONGQUAN CELADON 'DRAGON' DISH

YUAN DYNASTY (1279-1368)

18 ¼ in. (46.3 cm.) diam.

HK\$500,000-1,000,000

US\$65,000-130,000

PROVENANCE:

A Japanese private collection

元 龍泉青釉刻雲龍紋花口大盤

來源:

日本私人珍藏



982

A LONGQUAN CELADON OPENWORK
'FORTUNE AND LONGEVITY' PEAR-SHAPED
DOUBLE VASE

MING DYNASTY, 15TH-16TH CENTURY

9 in. (23 cm.) high, wood stand, box

HK\$120,000-200,000 US\$16,000-26,000

PROVENANCE:
Property from a Private Collection; sold at Christie's New York,
18-19 September 2014, lot 810

Longquan vases of this type, with an openwork body enclosing
an inner body are quite rare. A similar pair from the Meiyintang
Collection, was sold at Poly Hong Kong, 2 December 2021, lot 3594.
A Longquan celadon vase of the same shape, with similar handles
and design, dated c. 1450-1550, is illustrated by J. Harrison-Hall in
Ming Ceramics In The British Museum, London, 2001, dated c. 1450-
1550. Also illustrated is a Longquan pear-shaped double vase with
openwork design, dated c. 1522-1620, is pp. 475-76, no. 16:35.

此類龍泉鏤空套瓶頗為罕見。本瓶外壁一側鏤空「福」字，另一側為「壽」
字，組成福壽雙全、福壽呈祥吉祥寓意。玫茵堂舊藏一對近似套瓶，
2021年12月2日於香港保利拍賣，拍品3594號。另比較大英博物館所藏
兩件龍泉窯青釉瓶，一件為鏤空套瓶，膽瓶器型，定年約1522–1620載於
J. Harrison–Hall著《Ming Ceramics In The British Museum》，
倫敦，2001年，頁475–76，圖版16：35；一件無鏤空，但紋飾與此近似，
館方定年約1450–1550年，見前書圖版16：18。

明十五/十六世紀 龍泉窯青釉鏤空福壽雙全紋套瓶

來源：
私人珍藏；紐約佳士得，2014年9月18–19日，拍品810號



Property of a Lady
女史珍藏

983

A LONGQUAN CELADON RETICULATED
RECEPTACLE

MING DYNASTY, 15TH-16TH CENTURY

8 5/8 in. (22 cm.) high

HK\$100,000-150,000 US\$13,000-19,000

明十五/十六世紀 龍泉青釉透雕開光花卉紋花插



984

A CELADON-GLAZED JAR

SUI-EARLY TANG DYNASTY, 7TH CENTURY

4 13/16 in. (12.2 cm.) high, box

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:
An Asian private collection, acquired in 1998
Sold at Sotheby's London, 9 November 2018, lot 265
Sold at Sotheby's New York, 23 March 2022, lot 297

隋/唐初 青釉三繫罐

來源：
亞洲私人舊藏，購於1998年
倫敦蘇富比，2018年11月9日，拍品265號
紐約蘇富比，2022年3月23日，拍品297號



985

A RARE MOULDED DING PERSIMMON-GLAZED 'FISH AND FLOWER' BOWL

JIN DYNASTY (1115-1234)
6 ½ in. (16.5 cm.) diam., box

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Sold at Christie's Hong Kong, *Leisurely Delights of a Transient Life*,
30 May 2018, lot 2976

Compare a brown-glazed Ding bowl with similar moulded design
but with a floral roundel in the centre, excavated at Zhelimu Naiman
Mengqi in 1975 and now in the Jilin Provincial Museum, illustrated in
Zhongguo taoci quanji – 9 – Ding yao, Kyoto, 1981, no. 113.

金 定窯柿釉印游魚花卉紋盃

來源:
《浮生閑趣》, 香港佳士得, 2018年5月30日, 拍品2976號

比較一件1975年於吉林省哲里木奈曼盟旗出土的褐釉印花盃, 盃上印花
花紋與本盃非常相似, 但是盃心為團菊紋, 現藏於吉林省博物館, 出版於
《中國陶瓷全集- 9 - 定窯》, 京都, 1981年, 圖版113號。



(two views 兩面)

The Property of a Gentleman
士紳珍藏

986

A JIAN 'HARE'S FUR' TEA BOWL

SOUTHERN SONG DYNASTY (1127 -1279)
5 in. (12.6 cm.) diam., Japanese lacquered wood box

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Collection of Marquis Asano (1895 -1969), 29th family head of the
Asano clan
Sold at Christie's Hong Kong, 9 July 2020, lot 2812

EXHIBITED:
On loan to the Tokyo National Museum in 1951

南宋 建窯兔毫盞

來源:
淺野侯爵 (1895-1969) 舊藏
香港佳士得, 2020年7月9日, 拍品2812號

展覽:
1951年借展予東京國立博物館



(Japanese lacquered wood box 日本漆木盒)



987
A JIAN 'HARE'S FUR' BOWL

SOUTHERN SONG DYNASTY (1127-1279)
4 ¾ in. (12.2 cm.) diam., lacquer stand, Japanese double wood box

HK\$120,000-180,000 US\$16,000-23,000

PROVENANCE:
A Japanese private collection, Tokyo

One of the interior box covers accompanying the present lot is inscribed by Kobori Sokei (b. 1923-2011), the twelfth headmaster of the Enshu School of Tea.

南宋 建窯兔毫盃

來源:
東京私人珍藏

連剔紅如意雲頭紋蓋托。

本拍品隨附之日本木盒其一蓋上書有遠州流茶道家元十二代小堀宗慶 (1923-2011) 之題字。



(Japanese wood box 日本木盒)



Property from an Important Asian Collection
亞洲重要私人珍藏

988
A LONGQUAN CELADON VASE

SOUTHERN SONG DYNASTY (1127-1279)
6 ¾ in. (16.3 cm.) high, Japanese wood box

HK\$120,000-180,000 US\$16,000-23,000

The present lot is accompanied by a Japanese wood box. The underside of the cover bears an inscription signed by Ryoichi Fujioka (1909-1991), who was the former chief curator at the Kyoto National Museum, and an eminent scholar on Chinese ceramics. He was also one of the contributing authors to the well-respected publication on Chinese ceramics *Sekai Toji Zenshu*.

南宋 龍泉青釉盤口膽瓶

連藤岡了一 (1909-1991年) 題字木盒。藤岡了一為日本著名中國陶瓷學者，曾任京都國立博物館館長，並為日本河出書房及小學館版《世界陶磁全集》編者之一。



Property from an Important Asian Collection
亞洲重要私人珍藏

989

A PAIR OF LONGQUAN CELADON TWIN-
PHOENIX MALLET-FORM VASES

SOUTHERN SONG DYNASTY (1127-1279)

6 ¾ in. (17.3 cm.) high, boxes (2)

HK\$300,000-500,000 US\$39,000-65,000

The mallet-form vase, or *kinuta* vase, was greatly admired by Japanese as well as Chinese patrons during the Song and Yuan periods for the fine quality of its celadon glaze. The mallet vase shape is known in three main variants from the Longquan kilns. The majority of these vases were made with two elaborate handles, either in the form of phoenix, as in the case of the current vases, or in the form of fish.

Compare to a group of *kinuta* vases applied with either dragon or phoenix handles in important collections in Japan, included in the exhibition *Heavenly Blue: Southern Song Celadons* held at the Nezu Museum, Tokyo, and illustrated in the catalogue, pp. 46-53, nos. 17-25. See also an example of this type, sold at Christie's Hong Kong, 27 November 2013, lot 3278. The current vases are particularly rare as a pair.

南宋 龍泉青釉鳳耳瓶一對

此器形制因似造紙打漿所用槌具，亦稱紙槌瓶，為宋代常見的瓶形，而於瓶頸兩側附貼雙耳，則為南宋龍泉窯所特有，見鳳耳及魚耳兩種。除了清宮舊藏數例，此造型亦深受日本藏家所青睞。東京根津美術館2010年舉辦《南宋の青磁》展覽中，曾展出多件日本知名收藏的龍泉鳳耳或魚耳瓶，見展覽圖錄17-25號；另見一件南宋龍泉青釉雙鳳耳瓶，拍賣於香港佳士得，2013年11月27日，拍品3278號。本拍品成對，更為難得。



Property from an Important Asian Collection
亞洲重要私人珍藏

990

A CARVED XIANGZHOU CELADON 'LOTUS'
TRIPOD DISH

SUI DYNASTY (581-618)

8 7/16 in. (21.5 cm.) diam., Japanese wood box

HK\$100,000-150,000

US\$13,000-19,000

PROVENANCE:
Acquired in Kyoto prior to 1995

隋 相州窯青釉刻蓮花紋環足供盤

來源:
1995年前購自京都



(two views 兩面)

Property from an Important Asian Collection
亞洲重要私人珍藏

991

A BLACK-GLAZED RIBBED ZUN

SONG DYNASTY (960-1279)

5 1/16 in. (13 cm.) diam., box

HK\$150,000-250,000

US\$20,000-32,000

宋 黑釉凸線紋尊



Property from an Important Asian Collection
亞洲重要私人珍藏

992

A SMALL XING WHITE-GLAZED TRIPOD
JAR AND A COVER 五代／北宋 邢窯白釉三足罐及蓋

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

2 1⁵/₁₆ in. (7.5 cm) wide, Japanese wood box

HK\$80,000-120,000 US\$11,000-16,000



Property from an Important Asian Collection
亞洲重要私人珍藏

993

A HUOZHOU WHITE-GLAZED VASE,
YUHUCHUNPING 金 霍州窯白釉玉壺春瓶

JIN DYNASTY (1115-1234)

11 in. (28 cm.) high, box

HK\$150,000-200,000 US\$20,000-26,000



The Property of Paul and Miyoko Freeman
Paul及Miyoko Freeman珍藏

994

A LARGE COURT PORTRAIT OF A LADY

QING DYNASTY, 18TH-EARLY 19TH CENTURY

Ink and colour on silk.

71 5⁄8 x 36 7⁄16 in. (182 x 92.7 cm.)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

Acquired at Lots Road Auctions, circa 1985

The painting depicts an elegant lady adorned in a fur-lined surcoat, surrounded by rich furnishings and accoutrements, suggesting that she is affluent and cultured.

Generally known as *shinv hua* (portraits of ladies) or *meiren hua* (portraits of beauties), such paintings have been a favoured theme in Chinese art since the eighth century. By the Tang dynasty (618–907), a growing interest in the depiction of daily life in the palace led to the establishment of a new category of painting that portrayed beautiful women. Images of elegant court ladies engaged in leisure activities were especially popular—the dignified female figures represented in these paintings served not as specific portraits, but rather as pictorialised types that reflected contemporary standards of feminine beauty.

Qing court painting of palace ladies in general, although not always, was the work of anonymous artists, and was mostly executed in the *gongbi zhongcai* technique (fine line/heavy colours), very much suited to express the detailed refinement of dress, interior and decoration, as illustrated in this lot.

The most prominent feature of the present lot is the remarkable similarity of the composition with one of the renowned Yongzheng’s *Screen of Twelve Beauties* in the Palace Museum Collection, Beijing, by anonymous court artists in the late Kangxi period (fig. 1).

The face rendered in realistic style with neat outlines and delicate shading of colour, reminiscent of the painting style of court painter, Leng Mei (ca. 1670-1742), who was trained at the court of the Kangxi Emperor, where European painting techniques were fashionable and were sometimes incorporated into Chinese paintings.

清十八/十九世紀初 仕女圖

設色絹本

來源:

1985年代購於Lots Road Auctions

本畫繪仕女身著裘裝，一手搭於暖爐上，一手持銅鏡，對鏡自賞，身處華麗家具飾品之中。

此類畫常被稱為「仕女畫」或「美人畫」，自八世紀起便為中國藝術的主要題材之一，唐朝時逐漸流行描繪仕女宮廷生活日常。此類畫並非傳統肖像畫，而是對彼時女性美的理想化表現。

清代宮廷仕女畫常不署名，通常採用工筆重彩技法。這種技法十分適合表現細緻精美的服飾及室內裝潢，誠如本拍品。

本拍品的構圖及部分細節同北京故宮博物院藏《雍親王題書堂深居圖屏》之一的《裘裝對鏡》（圖一）十分類似。人物開臉以及使用「透視法」形成一種中西合璧的繪畫手法，頗具康熙時代宮廷畫家冷枚之風。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



Property of a Hong Kong Collector
香港私人珍藏

995

A BEIJING ENAMEL 'EUROPEAN SUBJECT'
MINIATURE VASE

QIANLONG FOUR-CHARACTER MARK IN BLUE ENAMEL WITHIN A
DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

2 ¾ in. (6 cm.) high

HK\$1,500,000-2,500,000 US\$200,000-320,000

PROVENANCE:
Property of an estate; sold at Sotheby's New York,
29-30 November 1993, lot 101
Property from a private Canadian collection; sold at Sotheby's
Hong Kong, 30 October 2002, lot 205
Property from an Asian collection; sold at Sotheby's Hong Kong,
9 October 2007, lot 1540

The intricate design and craftsmanship of the present miniature
hu reflect the high artistic standards and innovative techniques
of the Enamel Workshop within the *Zaobanchu* (Imperial Palace
Workshop) during the Qianlong period. The theme of mother and
child was particularly popular during this time, likely introduced by
the French Jesuit artist Jean-Denis Attiret (1702-1768). Interestingly,
the 'European mother and child' motif was adapted into a 'Chinese
mother and child' design, possibly to cater to Chinese tastes.

Compare to a painted enamel *zhadou* decorated with the same
theme against a similar decorative ground is in the collection of the
National Palace Museum, Taipei, collection number: *gufa*000564N
(fig. 1). Compare also to a painted enamel snuff bottle with similar
composition, also in the collection of the National Palace Museum,
Taipei, collection number: *gufa*000820N (fig. 2).

清乾隆 御製銅胎畫琺瑯開光西洋仕女圖小壺
藍料雙方框「乾隆年製」楷書款

來源:
私人珍藏; 紐約蘇富比, 1993年11月29-30日, 拍品101號
加拿大私人珍藏; 香港蘇富比, 2002年10月30日, 拍品205號
亞洲私人珍藏, 香港蘇富比, 2007年10月9日, 拍品1540號

此壺精巧設計與工藝展現了乾隆時期造辦處琺瑯作所具備的高超藝術水
準與技術創新。母子主題在此時期尤為盛行, 此題材很可能由法國耶穌會
藝術家王致誠 (Jean-Denis Attiret, 1702-1768) 引入。值得注意的是,
「歐洲母子」圖像更被轉化為「中國母子」設計, 此一轉變可能是為了迎合
中國的審美趣味。

比較台北故宮博物院所藏一件主題相似之畫琺瑯渣斗, 並繪於風格類似之
背景上, 藏品編號: 故琺000564N (圖一)。另一件構圖相近之畫琺瑯鼻
煙壺, 亦藏於台北故宮博物院, 藏品編號: 故琺000820N (圖二)。



(mark)



(two views 兩面)



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



fig. 2 Collection of the National Palace Museum, Taipei
圖二 國立故宮博物院藏品

996

A LARGE PAIR OF PAINTED ENAMEL LOBED
HU-FORM VASES AND COVERS

QIANLONG SIX-CHARACTER MARKS IN BLUE ENAMEL WITHIN
DOUBLE RECTANGLES AND OF THE PERIOD (1736-1795)

17 ¾ in. (45.2 cm.) high (2)

HK\$1,200,000-1,800,000 US\$160,000-230,000

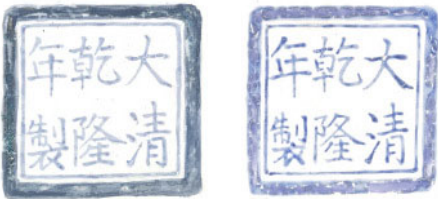
PROVENANCE:
The Hon. Mrs. Nellie Ionides (1883-1962), Buxted Park, Sussex
Sold at Sotheby's London, 18 February 1964, lot 182
Sold at Sotheby's London, 8 November 1994, lot 355
The Chinese Porcelain Company, New York

LITERATURE:
R. Soame Jenyns and William Watson, *Chinese Art, The Minor Arts*,
Fribourg, 1963, pp. 240-241, pl. 110 (part)
The Oriental Ceramic Society, *Collectors, Curators, Connoisseurs:
A Century of the Oriental Ceramic Society, 1921-2021*, London,
2021, no. 104

清乾隆 銅胎畫琺瑯萬花錦紋海棠花式蓋壺一對
藍料雙長方框「大清乾隆年製」六字楷書款

來源:
Nellie Ionides夫人 (1883-1962), 蘇塞克斯
倫敦蘇富比, 1964年2月18日, 拍品182號
倫敦蘇富比, 1994年11月8日, 拍品355號
The Chinese Porcelain Company, 紐約

出版:
R. Soame Jenyns and William Watson, 《Chinese Art, The Minor
Arts》, 弗里堡, 1963年, 頁240-241, 編號110 (部分)
The Oriental Ceramic Society, 《Collectors, Curators,
Connoisseurs: A Century of the Oriental Ceramic Society,
1921-2021》, 倫敦, 2021年, 編號104



(marks)



Basil Ionides (1884-1950), husband to the Hon. Nellie Ionides, at home at Buxted Park, Sussex. One of the pair of vases is displayed behind him.
Basil Ionides (1884-1950), Nellie Ionides夫人的丈夫, 拍攝於他們位於蘇塞克斯巴克斯特公園的家中。他身後陳列著本對蓋壺的其中一件。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



996 Continued

Painted enamels were known as ‘foreign enamels’. The technique was developed in Europe in Flanders at the borders between Belgium, France and Netherlands. In late 15th century the town Limoges, in west central France, became the centre for enamel production. As the maritime trade flourished between East and West, enamels were introduced to China via the trading port Canton (Guangzhou). The Qing court then set up Imperial ateliers to produce enamelled metal wares in the Kangxi period. In the early period, due to insufficient technical knowledge, only small vessels were made, with limited palette and murky colours. By the late Kangxi period, a wider range of brighter and purer colours became available, resulting in clearer decorations and a higher level of technical sophistication.

These exquisitely decorated vases represent some of the finest enamel works by the palace workshop in the Qianlong period. The

elaborate design, incorporating foreign elements such as the rococo-style foliage can be traced back to works made in the Yongzheng period. Compare with another Qianlong lobed vase decorated with cartouches depicting European figures, also reserved against a densely painted floral ground, in the collection of the Palace Museum, Beijing, illustrated in the Compendium of Collections in the Palace Museum: Enamels 5, Beijing, 2011, p. 297, no. 234 (fig.1).

此蓋壺構圖繁複，發色艷麗，畫工細膩，誠為宮廷造辦處琺瑯作恭造之精品，當中紋飾結合西洋及日本風格。

比較北京故宮博物院藏一器形近似，無款，飾開光西洋人物圖之銅胎畫琺瑯壺，見《故宮博物院藏品大系—琺瑯器編—5—清畫琺瑯》，北京，2011年，頁297，圖版234號（圖一）。



997

A LARGE SANCAI-GLAZED POTTERY
FIGURE OF A COURT OFFICIAL

TANG DYNASTY (618-907)

27 ½ in. (70 cm.) high

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

The Collection of Robert H. Ellsworth, New York, before 2000
Sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part IV: Chinese Works of Art: Metalwork, Sculpture and Early Ceramics*, 20 March 2015, lot 801 (fig.1)

唐 三彩文官俑

來源：

安思遠舊藏，紐約，入藏於2000年前
《錦瑟華年－安思遠私人珍藏 第四部分：中國工藝精品－金屬器、雕塑及早期瓷器》，紐約佳士得，2015年3月20日，拍品801號（圖一）

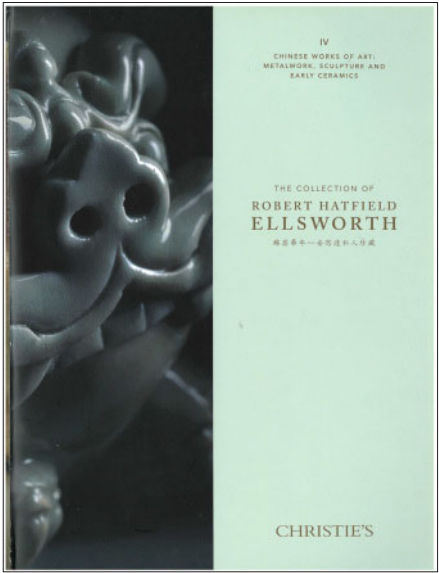


fig. 1 圖一



The Property of a Gentleman
士紳珍藏

998

AN ARCHAIC BRONZE WINE VESSEL, 'JU FU DING' YOU

EARLY WESTERN ZHOU DYNASTY, 11TH-10TH CENTURY BC

8 ⅝ in. (21.8 cm.) high

HK\$750,000-1,200,000 US\$97,000-160,000

PROVENANCE:
A private collection
John Sparks Ltd., London, 1954
H.G.W. Peters
Eskenazi Ltd., London, 1999
John J. Studzinski (b. 1956)
Eskenazi Ltd., London, 2014
The Meiyintang Collection
Sold at Sotheby's New York, *POWER/CONQUEST: The Forging of Empires*, 20 September 2022, lot 16

LITERATURE:
Eskenazi, London, *Ancient Chinese bronzes from an English private collection*, London, 1999, no. 8
Zhong Baisheng, Chen Zhaorong, and Huang Mingchong, et al., ed., *Xinshou Yin Zhou qingtongqi mingwen ji qiying huibian* [Compendium of inscriptions and images of recently included bronzes from Yin and Zhou dynasties], Taipei, 2006, no. 1811
Wu Zhenfeng, *Shang Zhou qingtongqi mingwen ji tuxiang jicheng* [Compendium of inscriptions and images of bronzes from Shang and Zhou dynasties], vol. 21, Shanghai, 2012, no. 12067

The three-character inscription cast on the underside of the cover and the inside of the vessel, can be translated as Ju Fu Ding, or 'Father Ding of the Ju clan', which is frequently found on inscriptions on bronze vessels of the late Shang dynasty and early Zhou dynasties, with a gradual evolution of style.

Compare to a bronze wine vessel, *he*, cast with the same inscription, in a slightly different style, illustrated by Christian Deydier, *Chinese Bronzes from the Meiyintang Collection*, Volume 1 Annexe, Hong Kong, 2013, pp. 56-57, no. 31.

Other archaic bronze you adorned with closely related triple bands are known, including one from the Avery Brundage Collection in the Asian Art Museum, San Francisco (object no. B60B82), with a handle terminating in rhinoceros heads; and another with a five-character inscription, also with a handle ending with two animal heads illustrated in by Christian Deydier, *Chinese Bronzes from the Meiyintang Collection*, Volume 1 Annexe, Hong Kong, 2013, pp. 54-55, no. 30.

西周早期 青銅舉父丁卣

來源:
私人舊藏
John Sparks Ltd., 倫敦, 1954年
H.G.W. Peters 舊藏
埃斯肯納齊, 倫敦, 1999年
John J. Studzinski (1956年生) 舊藏
埃斯肯納齊, 倫敦, 2014年
玫茵堂舊藏
《權命/征榮: 吉金鑄國》, 紐約蘇富比, 2022年9月20日, 拍品16號

出版:
埃斯肯納齊, 倫敦, 《Ancient Chinese bronzes from an English private collection》, 倫敦, 1999年, 圖版8號
鍾柏生、陳昭榮及黃銘崇等編, 《新收殷周青銅器銘文及器影彙編》, 台北, 2006年, 編號1811
吳鎮烽, 《商周青銅器銘文暨圖像集成》, 卷21, 上海, 2012年, 編號12067

本卣於蓋內及器內各別鑄有「舉父丁」三字銘文。此銘文於商代晚期至西周早期青銅器上頗為常見。瑞士玫茵堂藏有一件銘文相同之青銅盃, 見《玫茵堂藏中國銅器》, 卷一, 香港, 2013年, 頁56-57, 圖版31號, 可資比較。

紋飾近似的青銅卣包括舊金山亞洲藝術 Avery Brundage藏一件犀牛耳提樑卣, 典藏編號: B60B82; 及瑞士玫茵堂藏一獸耳提樑卣, 見前書頁56-57, 圖版30號。



Inscription inside the vessel, Ju Fu Ding
器內銘文：舉父丁



Inscription inside the vessel, Ju Fu Ding
器內銘文：舉父丁





The Property of a Gentleman
士紳珍藏

999

AN ARCHAIC BRONZE CHANFRON

WESTERN ZHOU DYNASTY, CIRCA 1100-771 BC

11 1¼ in. (29.8 cm.) long

HK\$260,000-400,000

US\$34,000-52,000

PROVENANCE:

Mathias Komor, New York
Sold at Sotheby's New York, *Important Chinese Works of Art: The Collection of Mr. and Mrs. Richard C Bull*; 6 December 1983, lot 34
Eskenazi Ltd., London
Sold at Christie's New York, 14 September 2012, lot 1225
Sold at Sotheby's Hong Kong, *Contemporary Literati - Curiosity*, 4 April 2015, lot 2819

EXHIBITED:

Stanford University Museum, *Arts of the Chou Dynasty*, Stanford, 21 February - 28 March 1958, no. 33
University Museum, Philadelphia, 1959

Compare the similar bronze chanfron from the Desmond Gure Collection, illustrated in *Mostra D'Arte Cinese*, Venice, 1954, p. 34, no. 63. Another bronze chanfron of this type, with a grinning animal mask, from the collection of Oscar Raphael, is illustrated in the catalogue of *The International Exhibition of Chinese Art*, London, 1935-36, no. 231.

西周 青銅獸面馬冠飾

來源:

Mathias Komor, 紐約
紐約蘇富比, 《Important Chinese Works of Art: The Collection of Mr. and Mrs. Richard Bull》, 1983年12月6日, 拍品34號
埃斯肯納奇, 倫敦
紐約佳士得, 2012年9月14日, 拍品1225號
《Contemporary Literati - Curiosity》, 香港蘇富比, 2015年4月4日, 拍品2819號

展覽:

史丹福大學博物館, 《Arts of the Chou Dynasty》, 史丹福, 1958年2月21日-3月28日, 編號33
大學博物館, 費城, 1959年

The Property of a Gentleman
士紳珍藏

1000

A LARGE JADE BANGLE

HONGSHAN CULTURE, CIRCA 3900-3000 BC

3 ½ in. (9 cm.) diam.

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Acquired from Ku Ngar Antiques, Hong Kong, 5 March 1995

Compare with a similar bangle (9.5 cm.) from The Lantien Shanfang Collection, sold at Christie's Hong Kong, *Cosmic Essence - Archaic Jades from The Lantien Shanfang Collection*, 29 November 2024, lot 1005.



(another view 另一面)

紅山文化 厚玉鐲

來源:

古雅閣, 香港, 1995年3月5日

藍田山房舊藏一件近似例(9.5公分), 可資比較, 其2024年11月29日拍賣於香港佳士得, 《太一精魄—藍田山房舊藏古玉》, 拍品1005號。



1001
A PAIR OF CELADON JADE PIGS

EASTERN HAN DYNASTY (25-220)
Larger: 4 1/8 in. (10.5 cm.) long, box (2)

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
The Yangdetang Collection, Taipei, acquired prior to 1995
Sold at Christie's Hong Kong, *Chinese Archaic Jades From The Yangdetang Collection PART II*, 28 November 2018, lot 2783

EXHIBITED:
National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, Catalogue, no. 90

LITERATURE:
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1995, no. 90, pp. 238-239

東漢 青玉握豬一對

來源：
養德堂舊藏，台北，入藏於1995 年以前
《養德堂珍藏中國古玉器（二）》，香港佳士得，2018年11月28日，拍品2783號

展覽：
國立故宮博物院，《羣玉別藏》，台北，1995年，圖版90號

出版：
鄧淑蘋，《羣玉別藏》，台北，1995年，圖版90號，頁238–239



1002
A JADE DISC, *BI*

QIJIA CULTURE, CIRCA 2300-1500BC
8 1/4 in. (21 cm.), box

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
Bluett & Sons, London, 1973
J.T. Tai & Co., New York
Sold at Sotheby's New York, *Informing The Eye Of The Collector: Chinese Ceramics And Works of Art From J.T. Tai & Co.*, 22 March 2011, lot 58

The present jade *bi* is of a greyish-green hue with brownish-yellow tones, exhibiting a warm and lustrous texture, similar to another example housed in the National Palace Museum, Taipei (collection number: Guyu001272N0000000000) (fig. 1).

齊家文化 玉璧

來源：
Bluett & Sons，倫敦，1973年
戴潤齋，紐約
《Informing The Eye Of The Collector: Chinese Ceramics And Works of Art From J.T. Tai & Co.》，紐約蘇富比，2011年3月22日，拍品58號

玉璧灰青帶褐黃玉質，玉質溫潤泛光澤，與台北故宮博物館藏一齊家玉璧之質地相仿（圖一）。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



Property of a Gentleman
士紳珍藏

1003
A RARE SIX-TIERED JADE CONG

LIANGZHU CULTURE, CIRCA 3100-2000 BC

7 ⅛ in. (18 cm.) high

HK\$2,600,000-4,000,000 US\$340,000-520,000

PROVENANCE:
Acquired in Macau, 1991

The present *cong* is of square cross section surrounding a cylindrically hollowed tube to the centre with rounded square corners, diminishing steadily from top to bottom. The sides are divided into six tiers with a stylised animal mask at each of the four corners, comprising two long bars above a short bar and flanked by two incised circles symbolising the eyes. The *cong* is perfectly symmetrical and precise, a rare treasure from the middle period of Liangzhu culture.

Compare to a six-tiered *cong* with similar masks, excavated in Caoxieshan in Jiangsu, now in the Nanjing Museum, illustrated in *Liangzhu wenhua yuqi*, Hong Kong, 1989, pl. 49 (excavation number: *caoxieshan*M198II:2) (fig. 1). Compare also to an eleven-tiered *cong* in the Qing Court Collection, now housed in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum, Jade ware (I)*, Hong Kong, 1995, p. 37, pl. 32. A seven-tiered example is illustrated in *Selected Treasures of Chinese Art-Min Chiu Society Thirtieth Anniversary Exhibition*, Hong Kong, 1990, pp. 414-415, no. 193; and one example from J.J. Lally & Co., illustrated in *Ancient Chinese Jade*, New York, 2018, no. 24, later sold at Sotheby's Hong Kong, 9 October 2020, lot 52. Compare with a nine-tiered *cong* sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2710.

The current lot is made with fine material that is slightly translucent with luminous luster. It is a fine example of multitiered jade *cong*.



fig. 1 Collection of the Nanjing Museum
圖一 南京博物院藏品

良渚文化 六節玉琮

來源:
1991年於澳門入藏

此器物上大下小，仍是穩定莊重之態，器分六節，均以神人面紋為主體，節節相同，神人管鑽加細刻之眼，橫凸略寬之鼻，整器製作規整，上下左右均呈現和諧對稱，一絲不苟，實為良渚文化中期階段比較少見之珍品。

比較一相似的六節玉琮，出土於江蘇省草鞋山遺址，現藏南京博物院，並載於《良渚文化玉器》，香港，1989年，圖版49號（出土編號：草鞋山M198II:2）（圖一）。參考北京故宮博物院藏一例，載於故宮博物院藏文物珍品全集《玉器（上）》，香港，1995年，頁37，圖版32號。再參考一件七節玉琮，著錄於《歷代文物萃珍：敏求精舍三十週年紀念展》，香港，1990年，頁414-415，圖版193號；以及一件五節玉琮，為藍理捷舊藏，並著錄於《Ancient Chinese Jade》，紐約，2018年，圖版24號，後於2020年10月9日於香港蘇富比拍賣，拍品52號。香港佳士得《養德堂珍藏中國古玉器》專場於2017年11月29日拍賣一件九節琮，拍品2710號。

此器玉質甚佳，具有淺淺透光性，散發溫潤之光澤，為同類高柱狀多節玉琮之精品。



1004

A WHITE JADE RETICULATED 'DRAGON AND PHOENIX' PENDANT

EARLY TO MID-WARRING STATES PERIOD, CIRCA 476-300 BC

3 ½ in. (9 cm.) long, box

HK\$1,000,000-1,500,000 US\$130,000-190,000

PROVENANCE:
The Yangdetang Collection, Taipei, acquired prior to 1999
Sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2763

EXHIBITED:
National Palace Museum, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, Catalogue, no. 208

LITERATURE:
Teng Shu-p'ing, *Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, no. 208

The body of the white jade pendant is symmetrically carved with two pairs of dragons and a pair of phoenixes, showcasing exquisite craftsmanship. At the center of the top, two dragon heads face each other, with their noses forming a perforation for attaching a cord. On either side, a dragon and a phoenix are intricately carved, their bodies twisting and intertwining, creating a dynamic composition.

Pendants featuring intertwined dragon and phoenix are rare. For comparison, an early Warring States period jade pendant, intricately formed with four dragons, four phoenixes, and two snakes, in the Henan Provincial Museum is illustrated in *The Complete Collection of Chinese Jade Art*, vol. 3, Hebei, 1993, no. 159.

戰國早中期 白玉鏤雕龍鳳紋珮

來源:
養德堂舊藏，台北，入藏於1999年以前
《養德堂珍藏中國古玉器》，香港佳士得，2017年11月29日，拍品2763號

展覽:
國立故宮博物院，《羣玉別藏續集》，台北，1999年，圖錄圖版208號

出版:
鄧淑蘋，《羣玉別藏續集》，台北，1999年，圖版208號

此白玉珮質地溫潤，局部帶有銅沁，呈現古樸典雅之韻。珮身對稱鏤雕兩對龍紋及一對鳳紋，構思巧妙，工藝繁複精湛。珮頂中央為一對相向龍首，二龍鼻相接處形成一穿孔，可供繫繩佩戴；左右兩側各雕一龍一鳳，鳳喙輕觸龍首，身軀蜿蜒交纏，構圖動感十足。龍身飾以S形三角紋，龍尾於珮底中央交匯，形成另一小穿孔。雙鳳身軀相連，邊緣以斜線紋勾勒，中央飾以網格狀鱗片紋，細節精緻入微。

此類以龍鳳紋交纏為主題的玉珮十分罕見。比較一例戰國早期玉珮，由四龍、四鳳及二蛇紋交錯盤繞而成，收錄於《中國玉器全集》第三冊，河北，1993年，圖版159號，現藏於河南省博物館。

Property of a Gentleman
士紳珍藏

1005

A WHITE JADE PHOENIX-FORM PENDANT

WARRING STATES PERIOD, 476-221 BC

2 in. (5 cm.) long, box

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:
Collection of Von Oertzen, Johannesburg, acquired prior to 1969
The Von Oertzen Collection, part II; sold at Christie's London, 12 May 2009, lot 63

LITERATURE:
S. Howard Hansford, *Jade- Essence of Hills and Streams*, Johannesburg, 1969, p.80, no. B37

戰國 白玉鳳形珮

來源:
Von Oertzen舊藏，約翰尼斯堡，入藏於1969年前
《The Von Oertzen Collection》，第二部分；倫敦佳士得，2009年5月12日，拍品63號

出版:
S. Howard Hansford，《Jade— Essence of Hills and Streams》，約翰內斯堡，1969年，頁80，B37號

Property of a Gentleman
士紳珍藏

1006

A JADE BIRD-FORM PENDANT

WARRING STATES PERIOD, 476-221 BC

2 ½ in. (6.3 cm.) long, box

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:
J.J. Lally, prior to 1999

EXHIBITED:
University Museum and Art Gallery, University of Hong Kong, *Exquisite Jade Carving: Figures, Animals, Ornaments*, Hong Kong, 1996, no. 166
J.J. Lally, *Ancient China- Jades, Bronzes and Ceramics*, New York, 24 March - 10 April 1999, no.14

LITERATURE:
Exquisite Jade Carving: Figures, Animals, Ornaments, Hong Kong, 1996, Catalogue, p. 189, no. 166
Ancient China- Jades, Bronzes and Ceramics, New York, 1999, Catalogue, no. 14

Compare with a similar bird-form pendant unearthed in 1951 at Guwei village, Henan province, illustrated in *Zhongguo Yuqi Quanjì-Spring and Autumn*, vol.3, 1993, p. 130, pl. 201 (fig. 1).



fig. 1 Collection of National Museum of China
圖一 中國國家博物館藏品



戰國 玉鳥形珮

來源:
藍理捷舊藏，入藏於1999年前
展覽:
香港大學，《Exquisite Jade Carving: Figures, Animals, Ornaments》，香港，1996年，166號
藍理捷，《Ancient China— Jades, Bronzes and Ceramics》，紐約，1999年3月24日至4月10日，14號

出版:
《Exquisite Jade Carving: Figures, Animals, Ornaments》，香港，1996年，圖錄圖版166號
《Ancient China — Jades, Bronzes and Ceramics》，紐約，1999年，圖錄圖版14號

比較一戰國中期的相似例，1951年出土於河南省固圍村，並藏中國國家博物館，見《中國玉器全集》：春秋戰國，第三卷，1993年，頁130，圖版201號（圖一）。



Property of a Gentleman
士紳珍藏

1007

A WHITE JADE CARVING OF A MUSICIAN
HOLDING A *SHENG*

TANG-SONG DYNASTY (618-1279)

1 ½ in. (3.7 cm.) high

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
A Taiwanese private collection, prior to 1993

LITERATURE:
Liu Liangyou, *Archaic Chinese Jade-A New Approach*, Taipei, 1993, p. 334

The *Book of Songs* states, “I have esteemed guests, and I play the se and blow the *sheng*.” which vividly illustrates the importance the Zhou-dynasty people placed on ritual and music. The *sheng* has been a significant musical instrument since the pre-Qin era, and its use became even more widespread during the Tang and Song dynasties, frequently appearing in jade carvings, musical compositions, and poetry. Compare with a Tang dynasty white jade plaque of a musician holding a *sheng*, illustrated in *Zhongguo yuqi quanji*, vol. 5, Hebei, 1993, no. 62.

唐/宋 白玉雕吹笙樂人墜

來源:
台灣私人舊藏，入藏於1993年前

出版:
劉良佑，《古玉新鑑》，台北，1993年，頁334

《詩經》有云，「我有嘉賓，鼓瑟吹笙」，正是周人重視禮樂的寫照，笙自先秦以來便已成為重要的樂器，唐宋對笙的使用更是十分廣汎，見諸於玉雕、樂曲與詩詞之中。比較一唐代白玉吹笙樂人帶板，載於《中國玉器全集》，第五冊，河北，1993年，圖版62號。



1008

A BEIGE AND RUSSET JADE CARVING OF A
KALAVINKA

JIN-YUAN DYNASTY (1115-1368)

2 ¾ in. (6 cm.) high, box

HK\$150,000-250,000 US\$20,000-32,000

PROVENANCE:
A private English collection

The Kalavinka, translated as '*miaoyinniao*', is a creature with a human head and a bird's body. According to Buddhist legend, the Kalavinka is renowned for its exquisitely melodious voice, which is said to be capable of propagating Buddhist scriptures.

A closely related carving from the Guan-fu Collection was included in the Asia Society exhibition in 1980, and is illustrated by James Watt in *Chinese Jades from Han to Ch'ing*, New York, 1980, no. 75.

金/元 褐玉雕迦陵頻伽把件

來源:
英國私人收藏

迦陵頻伽，意譯「妙音鳥」，人首鳥身，住極樂淨土，佛教傳說其聲音美妙，可頌佛經。《妙法蓮華經》第六卷中提到，「父母所生清淨耳，...聞三千世界聲...山川險谷中，迦陵頻伽聲，命命等諸鳥，悉聞其音聲」。

比較一件相似的迦陵頻伽把件，曾於1980年由亞洲協會在紐約展出，並錄於James Watt所著《Chinese Jades from Han to Ch'ing》，紐約，1980年，圖版75號。



Property of a Gentleman
士紳珍藏

1009

A PALE CELADON JADE BOWL AND COVER

QING DYNASTY (1644-1911)

4 ¾ in. (11 cm.) diam., fitted box

HK\$260,000-350,000

US\$34,000-45,000

This bowl follows the classic shape of its porcelain counterparts, decorated only with an incised border of *ruyi*-heads at the mouth rim and around the base, which was an ideal design that complemented the purity of the jade.

清 青白玉蓋盃

此盃器型遵循瓷器典型形制，裝飾潔簡，僅在口及足沿各飾一圈如意雲頭，凸顯了玉石的純淨。



Property of a Gentleman
士紳珍藏

1010

A WHITE JADE ARCHAISTIC VASE, ZUN

QING DYNASTY, 18TH-19TH CENTURY

4 ½ in. (11.5 cm.) high, spinach-green jade stand, fitted box

HK\$300,000-500,000

US\$39,000-65,000

The present vase follows the archaic bronze prototype, *zun*, a type of wine vessel used in the rituals of the Shang and Zhou dynasties. By the Qing period, archaic forms and motifs found great popularity and a number of jade vessels, such as the present example, were produced to reflect the fashion of the period. The design of this vase, such as the *taotie* motif carved on the mid-section and the elongated plantain above and below, serves as further evidence of this artistic trend.

Compare to an almost identical Qianlong jade vase, from the Qing court collection, now in the National Museum of China, included in their collection highlights database, which is published on their official website.

清十八/十九世紀 白玉雕仿古獸面紋活環耳菱口尊

隨碧玉底座。

此玉雕仿古代商周青銅器尊之器型。清代慕古之風大盛，許多彼時玉器的紋飾形制均遵此風尚。本尊中段所飾饕餮紋、上及下部的蕉葉紋均為商周青銅器的經典紋飾。比較中國國家博物館藏一件乾隆時期相似例，原為清宮舊藏，參見其官網。



1011

AN IMPERIAL GILT-INScribed CELADON JADE 'JIEDE TANG 戒得堂' ALBUM OF EIGHT LEAVES AND CARVED ZITAN COVERS

QIANLONG PERIOD (1736-1795)

7 ⅛ x 5 ¼ in. (18.2 x 12.8 cm.) overall

HK\$2,500,000-3,500,000 US\$330,000-450,000

The present lot is comprised of four inscribed rectangular jade plaques of translucent celadon-white colour mounted in yellow silk between carved and inscribed *zitan* covers.

Jiede Tang (Hall of Self-Discipline and Attainment) was constructed in the 45th year of the Qianlong reign (1780) at the Chengde Mountain Resort, serving as Emperor Qianlong's personal study. The term '*jiede*' originated from Confucius's advice to guard against external desires at three stages of life- in youth, physical powers are not yet settled, so one must guard against lust; in mid-life, when physical powers are vigorous, one must guard against quarrelsomeness; in later stage, when physical powers have declined, one must guard against greed. Emperor Qianlong's grandfather, Emperor Kangxi, has a seal that reads *jie zhi zai de* (to guard against covetousness), which also originates from the same Confucius philosophy. The name of this hall reflects the Emperor Qianlong's respect for the his grandfather advice and serves as a reminder of those principles for himself and his successors.

Emperor Qianlong had a particular affinity for jade, believing that while paper might last a thousand years, jade would endure forever. He commissioned important calligraphy and ancient paintings to be incised onto jade, including significant works by great masters, Buddhist scriptures, and writings. These were then compiled into albums to be passed on to future generations. A *kesi* handscroll containing the same text as present lot, accompanied with its postscript, is in the collection of the Palace Museum, collection number: *gu*00072790.

The present lot is very likely referenced in the *Qinggong Neiwufu Zaobanchu Huoji Dang* ('Qing Palace Household Department Workshop Crafts Archives') on two occasions. First, on the 20th day of the 11th month in the 47th year of the Qianlong reign, it was noted that a jade album was sent to Suzhou for gilding the texts and for the creation of the *zitan* covers. Second, on the 1st day of the 5th month in the 48th year, the jade album with its covers was sent to the Maoqin *dian* (Hall of Merit and Diligence) for inscription and labeling, and subsequently transferred to the Chengde Mountain Resort.

清乾隆 青玉填金「御製戒得堂記」冊頁八開

此玉冊以青玉為材，雙面並共計四片，皆施以填金工藝，配紫檀木匣。首頁刻雙龍，題「御製戒得堂記」，末頁刻單龍於江涯海水之上。玉片嵌於黃緞邊框，外配紫檀花果紋木匣，匣面長方框內金彩書「御製戒得堂記」。

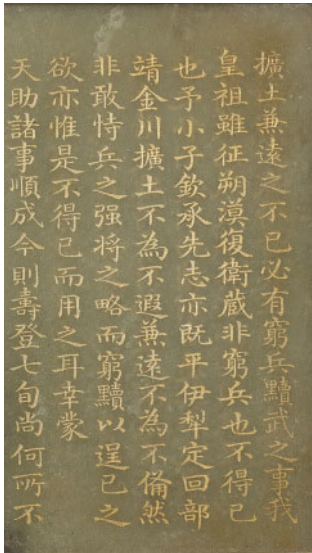
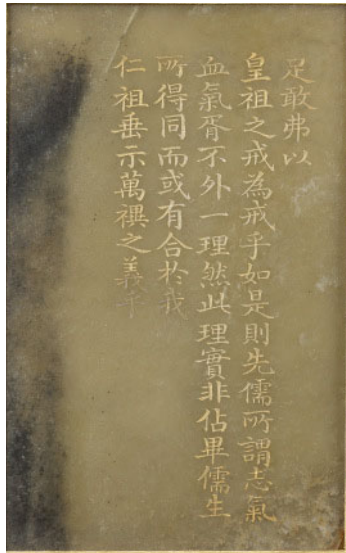
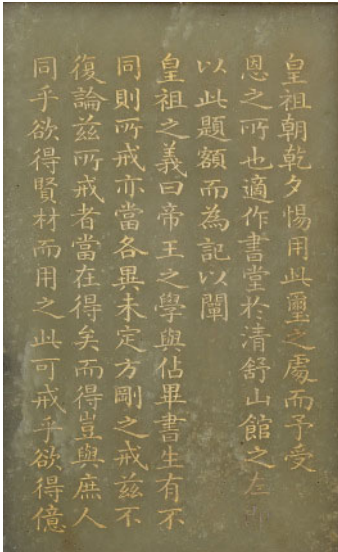
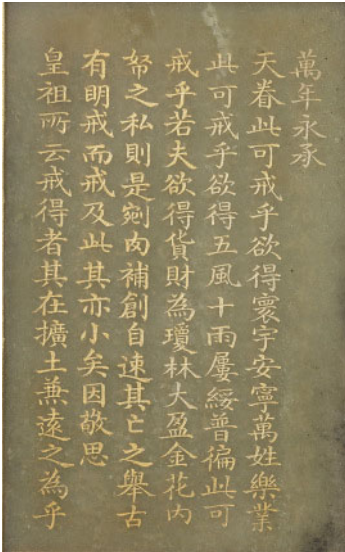
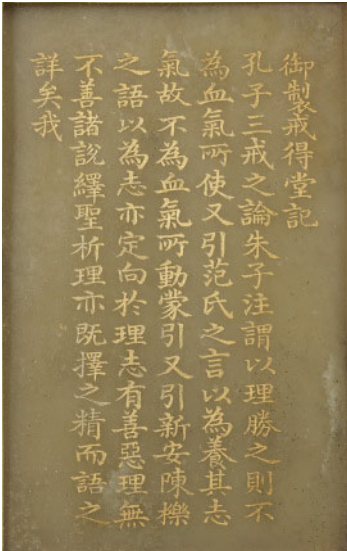
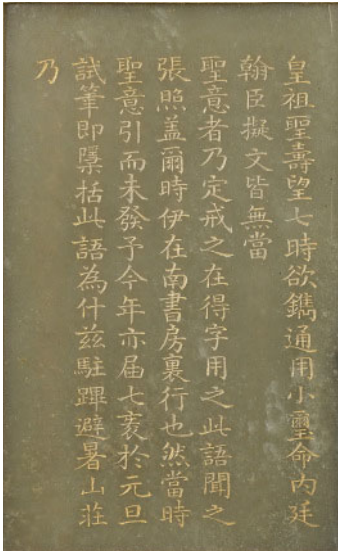
戒得堂建於乾隆四十五年（1780年），乃乾隆八十歲後之書房。命名源於孔子《論語》中所提「三戒」之論：少時，血氣未定，戒之在色；及其壯也，血氣方剛，戒之在斗；及其老也，血氣既衰，戒之在得。乾隆帝藉此命名，不僅體現其對康熙帝「戒之在得」遺訓之尊崇，更表達了自我惕勵、修身養德之志，並以此警示後人勿生貪婪之心。

乾隆帝愛玉，認為紙張雖可保存千年，然玉石乃天地精華所凝，永不朽壞。故將重要書法、古畫刻於玉，並將法帖、佛經及文獻製成玉冊，以留傳百世。參考乾隆御筆之繅絲《戒得堂記》前後卷，現藏於北京故宮博物院，編號：故00072790。

據《清宮內務府活計檔》記載，乾隆四十七年各作承辦活計清冊，造辦處活計庫，十一月：二十日員外郎五德催長大達色等，將蘇州送到刻戒得堂玉冊頁一分……覽奉。旨玉冊頁交董誥填金配紫檀木拉道填金匣……欽此。於四十八年五月初一將刻戒得堂玉冊頁一分配得紫檀木拉道填金蓋匣盛裝交太監鄂魯里呈覽奉。旨交懋勤殿刻簽子得時代往熱河，欽此。（於五月二十二日催長常存將戒得堂玉冊一分隨便送往熱河訖。）此拍品應即為檔案中所指之玉冊。



(cover)



1012

AN IMPERIAL PALE CELADON JADE
'GUANGXU YUBI ZHI BAO' SEAL

GUANGXU PERIOD (1875-1908)

3 1¼ in. x 3 ⅝ in. x 3 ¾ in. (9.4 cm. x 9.2 cm. x 9.3 cm.), box

HK\$600,000-800,000 US\$78,000-100,000

PROVENANCE:
Acquired in Hong Kong in 2015

The present seal is carved with a ‘double-dragon’ finial, above the seal face carved in relief with a six-character inscription reading *Guangxu yubi zhi bao* ‘Treasure in the Imperial Hand of the Guangxu Emperor’, indicating that this was used by the Guangxu Emperor on his personal calligraphy, paintings, or plaques bearing his calligraphy.

清光緒 御製青玉「光緒御筆之寶」交龍鈕璽

來源:
2015年於香港入藏

青玉質，交龍鈕方形璽，通高9.3公分，印面長9.4公分、寬9.3公分。印面刻陽文「光緒御筆之寶」六字。此璽應鈐用於光緒皇帝御書、題詞、繪畫或匾額之上。此璽之篆法及佈局與《清代帝后璽印集成（六）》所錄之「光緒御筆之寶」極為接近（圖一），可資比較。



fig. 1 圖一



(seal face 印面)



(seal impression 印文)



The Property from the Hosokawa Family Collection
細川家族珍藏

~1013

A SET OF ONE HUNDRED AND ELEVEN
SOAPSTONE SEALS AND A *HONGMU* BOX
MADE FOR HE QINAN

REPUBLIC PERIOD

Longest: 2 ½ in. (6.2 cm.) long

HK\$1,200,000-2,500,000 US\$160,000-320,000

PROVENANCE:

He Qinan (1897-1956)

LITERATURE:

Ittoku roku, Hosokawa Morisada, Tokyo, 1982, no. 12 (fig. 1)

The seals are of varying sizes and shapes, surmounted by different carved finials.

These seals were made for He Qinan. She was born into a prominent family in Hunan province and was a descendant of the famous Tang dynasty poet He Zhizhang. Both she and her husband, Ling Yanchi, were renowned collectors and artists during the Republic period, actively involved in literary circles, they maintained close relationships with literati such as Wu Mi, Qi Baishi and Shen Congwen (fig. 2).

He Qinan was skilled in regular script, *xiaokai*. Gu Jiegang once remarked in his diary, 'Mrs. Ling paints well. Her calligraphy is exquisitely crafted, a rarity in the world.' Qi Baishi also wrote a poem praising her exceptional calligraphy. The Ling-He couple enjoyed widespread acclaim, and their cultural achievements have left a lasting legacy. The present seals reflect their refined tastes and provide a glimpse into the cultural world of their time.

According to the side inscriptions, the seals were carved by Chen Julai, Wang Fuan, Shou Shigong, Ding Foyan, Huang Zhaoyu, Ling Yanchi, and Li Chengfu. Please contact the department for the complete seal inscriptions.

The *hongmu* box is subject to CITES export/import restrictions. The historical CITES paperwork for this lot is not available and it will not be possible to obtain a CITES export permit to ship this item to addresses outside Hong Kong post-sale. This item can only be shipped to addresses within Hong Kong or collected from our Hong Kong saleroom and office. Please contact the department for further information.

民國 賀啟南自用壽山石印一百一十一方連紅木箱

來源:

賀啟南 (1897–1956)

出版:

《一得錄》，細川護貞，東京，1982年，圖版12號（圖一）

這些印章舊屬於賀啟南女士。賀啟南，又名啟蘭、其蘭，生於湖南望族，是唐代著名詩人賀知章的後人。賀與丈夫凌宴池皆為民國赫赫有名的畫家、收藏家，長期活躍於文藝界，並同吳宓、齊白石、沈從文等名賢交好（圖二）。

賀啟南擅小楷，顧頡剛曾在他的日記中提及：「凌宴池夫人賀啟蘭女士小楷精絕，兼能繪事...才女...理想中之閨秀...現代的衛夫人...可佩也」；同為湘鄉，齊白石亦為其作詩《題凌宴池夫人小楷書》，贊其書法純粹高超。凌賀夫婦在民國文化群體中享譽甚廣，二人的文學成果流芳至今，此系列印章足見他們的文學情趣與生活意韻，並可從中一窺民國文學界的熠熠光輝。

據邊款，此箱印章由陳巨來、王福庵、寿石工、丁佛言、黃肇豫、凌宴池及黎承福等人篆刻。如需查閱完整印文及邊款內容，請洽部門。

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fig. 1 *Ittoku roku*, Hosokawa Morisada, Tokyo
圖一 《一得錄》，細川護貞，東京



fig. 2 Ling-He couple in Hankou, Hubei Province
圖二 凌宴池、賀啟南夫婦於湖北漢口





1014

A SMALL CELADON JADE TRIPOD CENSER

QING DYNASTY (1644-1911)
2 ³/₈ in. (6 cm.) across, white metal cover

HK\$80,000-120,000 *US\$11,000-16,000*

PROVENANCE:
A Japanese private collection, acquired in 1970s

清 青玉小三足爐

來源:
日本私人珍藏，1970年代入藏



The Property from a French Private Collection
法國私人珍藏

1015

A CARVED YELLOW AGATE PHOENIX-FORM WATER POT

QING DYNASTY (1644-1911)
3 ³/₈ in. (8.6 cm.) long

HK\$120,000-180,000 *US\$16,000-23,000*

PROVENANCE:
Sold at Christie's Hong Kong, 29 November 2017, lot 2932

清 黃瑪瑙鳳銜靈芝水丞

來源:
香港佳士得，2017年11月29日，拍品2932號

1016

A TURQUOISE GLASS Mallet-FORM VASE

QIANLONG FOUR-CHARACTER WHEEL-CUT MARK WITHIN A DOUBLE SQUARE AND OF THE PERIOD (1736-1795)

8 ¹/₈ in. (20.7 cm.) high

HK\$600,000-800,000 *US\$78,000-100,000*

PROVENANCE:
Property from a private Belgian collection; sold at Christie's London, 13 November 2015, lot 1024

A very similar turquoise glass vase from the collection of Robert Hatfield Elsworth, is illustrated in *Clear as Crystal, Red as Flame: Later Chinese Glass*, New York, 1990, no. 35. Also, compare with a turquoise glass bottle bearing Qianlong four-character mark, housed in the Museum of Fine Arts, Boston, accession number: 22.416.

清乾隆 松石綠料搖鈴尊 雙方框四字楷書刻款

來源:
比利時私人收藏；倫敦佳士得，2015年11月13日，拍品1024號

此尊圓口，直頸，器型呈搖鈴尊，通體為松石綠透明玻璃，周正簡潔。比較一相似例，為安思遠珍藏，並錄於《Clear as Crystal, Red as Flame: Later Chinese Glass》，紐約，1990年，圖版35號。另一松石綠料玻璃尊藏於波士頓美術博物館，「乾隆年製」款，館藏編號：22.416。



(mark)



The Property of a Gentleman
士紳珍藏

1017

A PAIR OF IMPERIAL INSCRIBED MUGHAL
BLACK AND WHITE JADE GUNPOWDER
FLASKS

QIANLONG PERIOD (1736-1795)

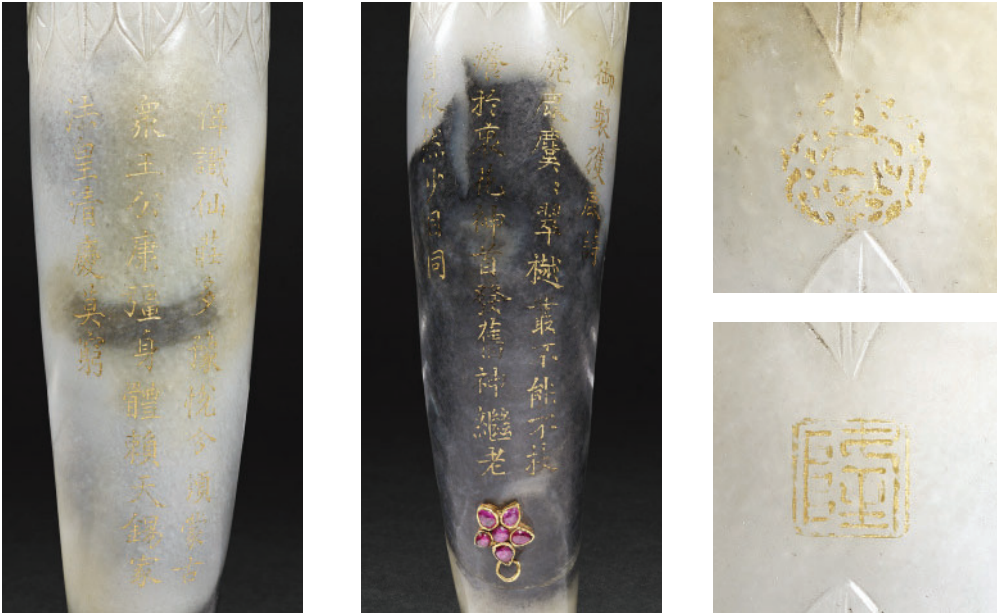
Larger: 6 ¼ in. (15.8 cm.) long (2)

HK\$1,200,000-1,800,000 US\$160,000-230,000

PROVENANCE:
Collection of George Johann Friedrich (b. 1894), by repute

清乾隆 御製玉御題詩火藥筒一對

來源:
George Johann Friedrich (1894年生) 舊藏 (傳)



(inscriptions 銘文)



1017 Continued

When the Mughal jade artifacts flowed into the Qing court, they quickly became a favourite of the Qianlong emperor. He frequently inscribed his own poems onto these Mughal jade pieces to celebrate his remarkable military achievements. According to Deng Shuping, art historian and a former curator at the National Palace Museum, Taipei, there are approximately forty-one Mughal jade pieces inscribed with poems composed by Qianlong, see *Treasures from Across the Kunlun Mountains- Islamic Jades in the National Palace Museum Collection*, Taipei, 2015, p. 36.

The present jade flasks appear to have been crafted from a single piece of jade and are carved with an imperial poem by Qianlong, celebrating his skill in deer hunting. The poem is included in *Qinggaozong yuzhishi*, part 5, vol. 92 (**fig. 1**). Qianlong maintained a lifelong passion for hunting, which also helped strengthen the ties with Mongolian nobility. He repeatedly used the *huazhunshen* gun and *jiuzhunshen* gun, which enabled him to hit the target with perfect accuracy every time. See the painting *Portrait of Qianlong Hunting Deer*, housed in the Palace Museum, Beijing, which vividly depicts Qianlong using a gun to hunt deer (**fig. 2**). According to *huangchao liqi tushi*, because the two guns required different amounts of gunpowder, the present pair of jade powder flasks are slightly different in size (**fig. 3** and **fig. 4**).

The fire guns used by Qianlong could be classified into two categories: imperial-used guns, and imperial-made guns. There are seven types of the former, while the latter consist of only four types: the *jiushen* gun, the *huashen* gun, the *dazhun* gun, and the *hushen* gun. The present powder flasks are likely associated with the first two.

蒙兀兒王朝 (Mughal，又譯作莫臥兒王朝) 所製痕都斯坦玉器流入清宮後，即倍受乾隆帝歡喜，多次將御題詩刻於痕都斯坦玉器之上，以彰顯赫赫武功。據台北故宮博物院前器物處處長鄧淑蘋統計，刻有乾隆御製詩之痕都斯坦玉器約有四十一件，參見《越過崑崙山的珍藏—院藏伊斯蘭玉器特展》，台北，2015年，頁36。本拍品為新發現之刻有乾隆御題詩之痕都斯坦玉器，尤為重要。

乾隆帝多以承德木蘭行圍演獵軍武並結交蒙古等眾外藩王公，其中以獵鹿尤為經常，並詠詩以賀。本拍品為承裝火藥，供火槍裝藥器具，兩件成套，應由一整塊玉料分雕而成，以蓮瓣和莖葉等花卉紋為飾，並鑲金嵌寶，光彩奪目。筒腹陰刻填金「御製獲鹿詩」並分刻「乾」、「隆」印章紋。詩載于《清高宗御製詩五集·卷九十二》（圖一）。

原詩有乾隆帝御注，說明緣起：「獲鹿再詠——鹿鹿震雲翠樾叢，不能不技癢於衷。花神（槍名）首發舊神繼（亦槍名。予年十二，皇祖命十六叔莊親王教予學火槍，視準發機如有夙悟。初試槍時，一發斃羊於百步之外。皇祖甚為喜悅。此花準神槍、舊準神槍皆皇祖所親賜者。予數十年來木蘭行圍及山莊幾暇間用即，鹿多先用花準神槍，偶弗即踏，必用舊準神槍，無不應聲而倒。今年雖不進圍，然舊日肄習未免技癢。近於山莊內連獲數鹿，亦先用花準神槍中之，繼以舊準神槍即倒。此實昔年勤練之精，是以年雖老而目力不減少時也。），老目依然少目同。俾識仙莊多豫悅，分頒蒙古眾王公。（蒙古向重武事，予昔年在木蘭圍中，馳射發槍，武藝精熟。眾古隨圍數十年，無不知之。但今年既不行圍，蒙古王公等不幾謂予急於肄武。因乘暇於山莊內即鹿以試精力，而近日所中之鹿皆係一發即中，及頒賜蒙古王公等無不歡喜欽服，似此身體康強，實荷上天錫佑，而我朝家法不忘武備，亦往代所稀有也）康強身體賴天錫，家法清慶莫窮。」因玉料尺寸有限，御題詩之詩題、序跋常被省略，注就更不會雕琢詩中（見鄧淑蘋，《故宮所藏痕都斯坦玉器特展圖錄》，台北，1983年，頁18），所以通過《御製詩全集》的御注，可知乾隆帝十二歲即經康熙皇帝授命向莊親王學習火槍射擊術，並受賜花準神槍及舊準神槍用以狩獵。射鹿先以花準神槍射擊，如一擊未斃，就用舊準神槍繼之，無鹿不倒（圖二）。此二槍皆著錄於《大清會典》和《皇朝禮器圖式》二書中，由後者可知「皇帝御用舊神槍」，「藥用一錢六分」；「皇帝御用花準槍」，「用藥二錢」，因使用的火藥量不同，所以本拍品兩件尺寸小有差異，當為此故（圖三、圖四）。

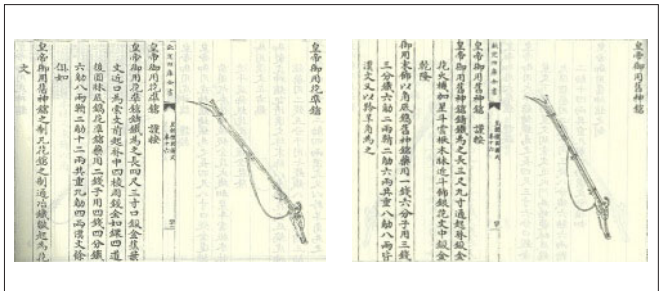


fig. 3 and fig. 4 Illustration of *huashen* gun and *jiushen* gun, *Huangchaoliqitushi*
圖三、圖四《皇朝禮器圖式》花神槍與舊神槍圖示

Inspired by original models crafted from natural horns, jade examples are rarer. Compare with a greyish jade example in the National Palace Museum, Taipei, collection number: 359.34, illustrated in *Hindustan Jade in the National Palace Museum*, Taipei, 1983, pp. 264-265, no. 70 (**fig. 5.1**). The flask is accompanied by two yellow labels, indicating that it was produced during the Qianlong period (**fig. 5.2**); and a gemstone-inlaid jade powder flask housed in the Palace Museum, Beijing, collection number: *gu094163*, and illustrated in *Selected Mughal Jades from the Palace Museum*, Hong Kong, 2015, pp. 188-189, no. 38 (**fig. 6**).

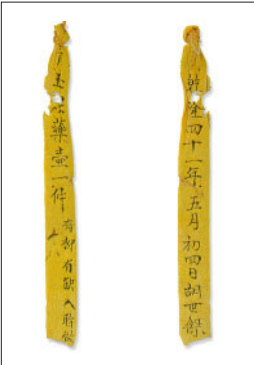


fig. 5.1 and fig. 5.2 Collection of the National Palace Museum, Taipei
圖五.一、圖五.二 國立故宮博物院藏品



fig. 6 Collection of the Palace Museum, Beijing
圖六 北京故宮博物院藏品

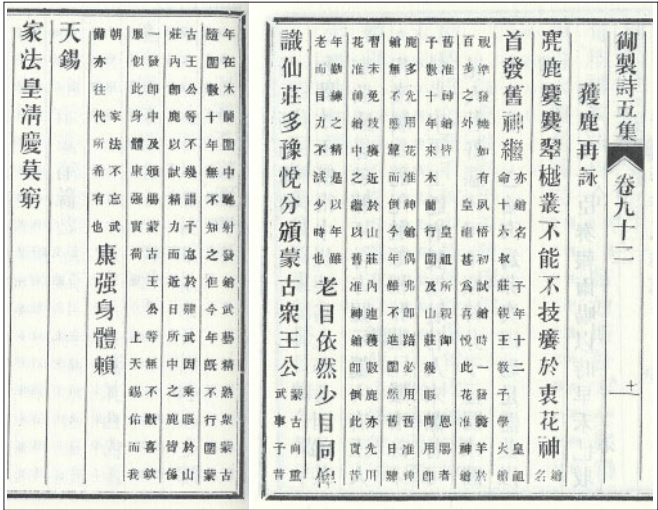


fig. 1 *Qinggaozong yuzhishi*, 'Imperial Poems of the Emperor Qianlong'
圖一 清高宗御製詩



fig. 2 'Emperor Qianlong hunting a deer' Collection of the Palace Museum, Beijing
圖二《清人畫弘曆擊鹿圖像軸》北京故宮博物院藏品

1018

A WHITE AND GREY JADE ARCHAISTIC
FANGGU-FORM VASE

QIANLONG INCISED FOUR-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

7 1/8 in. (18 cm.) high, wood stand

HK\$300,000-500,000 US\$39,000-65,000

PROVENANCE:
Edward James Berwin collection, by repute

The jade vase is of square section and modelled after an archaic bronze wine vessel *fanggu*. The mid-section is carved in low relief with a *taotie* mask on each facet, between lappets filled with archaistic scrolls spreading outward on the neck and splayed foot.

Compare with a related example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Jadeware, III*, Hong Kong, 1995, no. 133.

清乾隆 灰白玉仿古蕉葉饕餮紋方觚
「乾隆年製」篆書刻款

來源:
Edward James Berwin舊藏 (傳)

此玉觚器型仿青銅酒器，外壁腹部飾饕餮紋，上下凸雕蕉葉紋。北京故宮博物院藏一乾隆蕉葉紋玉觚，見故宮博物院藏珍品全集《玉器（下）》，香港，1995年，圖版133號。



(mark)



1019

A LARGE SPINACH-GREEN JADE 'TAOTIE'
CENSER AND COVER

QING DYNASTY (1644-1911)

10 1/2 in. (26.6 cm.) wide

HK\$450,000-650,000 US\$59,000-84,000

PROVENANCE:
A Taiwanese private collection, acquired in 1990s, by repute

The base is inscribed with a four-character Qianlong *fanggu* mark.

The present censer is larger than most other similar examples from this period. Jade censers were popular during the Qing Dynasty and often exist as part of an incense garniture set, along with a vase and an incense box and cover. A number of jade censers of similar style have been preserved in the Qing Court collection, but few exceed the present censer in size. Compare with a spinach-green jade censer (20.1 cm. wide) in the National Palace Museum, Taipei, which is similarly carved with *taotie* masks and decorated with flanges on the exterior (fig. 1).

清 碧玉饕餮紋雙龍首銜環耳蓋爐

來源:
台灣私人舊藏，於1990年代入藏 (傳)

爐外底刻「乾隆仿古」隸書四字款。

此蓋爐尺寸大於同期近似例。玉爐興於清代，常以爐、瓶、盒三式呈現，可作為文房用具、陳設品，或佛前供器。清宮舊藏中有諸多碧玉蓋爐，惟尺寸皆小於此爐。台北故宮博物院藏一碧玉仿古香爐 (寬20.1公分)，外壁亦飾饕餮紋，爐、蓋各出脊六道，形制與此類似 (圖一)。



fig. 1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1020
A RARE CARVED CINNABAR LACQUER
INGOT-FORM FOUR-TIERED BOX AND
COVER

MING DYNASTY, LATE 15TH-EARLY 16TH CENTURY

8 1⁄8 in. (20.5 cm.) wide

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
A French private collection and thence by descent

The cover depicts scholars in a raft by a cliffside with pine trees and bamboo leaves. The sides of the trays and cover are carved with various types of flowers, including peony, chrysanthemum, finger citrons, prunus, begonia, and hibiscus.

The present box probably served as an inspiration for later carved cinnabar lacquer boxes of this form.

Compare with a two-tiered ingot-shaped box of Jiajing period in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Yuan and Ming Dynasties*, Hong Kong, 2006, no.152.

明十五世紀末/十六世紀初
剔紅泛舟圖銀錠式四層蓋盒

來源:
法國私人珍藏，後於家族中流傳至今

盒銀錠式，蓋面雕文士泛舟於山崖之間，松竹映照。盒側邊刻各種花卉，包括牡丹、菊花、佛手、梅花、芙蓉與海棠。

比較清宮舊藏一明嘉靖二層銀錠式剔紅蓋盒，見故宮博物院藏文物珍品全集《元明漆器》，香港，2006年，圖版152號。



(another view 另一面)



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1021

A SMALL CARVED POLYCHROME LACQUER
PEACH-FORM BOX AND COVER

QIANLONG PERIOD (1736-1795)

7 7/8 in. (20 cm.) wide

HK\$180,000-250,000

US\$24,000-32,000

PROVENANCE:

A French private collection and thence by descent

The top of the cover is carved with a panel of peach shape, deeply carved with a *jubaopen*, 'basket of treasures', illuminating a large character *chun*, 'spring', decorated with a roundel enclosing *Shoulao* and a deer in landscape.

Compare with a larger example in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Lacquer Wares of the Qing Dynasty*, Hong Kong, 2006, no. 61.

清乾隆 剔彩春壽圖桃式寶盒

來源:

法國私人珍藏，後於家族中流傳至今

存世的剔彩春壽寶盒多為圓盒，桃式寶盒十分寶貴。盒面上雕聚寶盤，上托「春」字，中間雕壽老瑞鹿，寓意福壽綿長。比較一件尺寸較大的春壽圖圓盒，見故宮博物院藏文物珍品全集，《清代漆器》，香港，2006年，圖版61號。



A French Private Collection of Carved Lacquers
法國私人漆器珍藏

1022

A RARE PAIR OF QIANJIN AND TIANQI
LACQUER 'FO RI CHANG MING' DISHES

QIANLONG GILT-LACQUERED FOUR-CHARACTER MARKS IN
DOUBLE SQUARES AND OF THE PERIOD (1736-1795)

8 1/2 in. (21.5 cm.) diam.

(2)

HK\$200,000-300,000

US\$26,000-39,000

PROVENANCE:

A French private collection and thence by descent

The term '*Fo Ri Chang Ming*' is a Buddhist expression, signifying that the wisdom and compassion of the Buddha are shining upon all sentient beings.

According to the Qing court archives, such lacquered dishes bearing the inscription '*Fo Ri Chang Ming*' were commissioned only once in the twelfth month of the first year of Qianlong's reign. Compare with a nearly identical dish in the Palace Museum, Beijing, collection number: *gu* 00112995-10/28 (fig. 1).

清乾隆 戧金填漆五彩西番蓮紋「佛日常明」圓盤一對
金漆雙方框「乾隆年製」楷書款

來源:

法國私人珍藏，後於家族中流傳至今

「佛日常明」為佛教用語，意為佛的智慧與慈悲如同永恆光明，普照眾生，與乾隆皇帝對佛教的信仰契合。

據清檔記錄，此類「佛日常明」脫胎漆圓盤僅於乾隆元年十二月下令製作過一次，造辦處製作木樣後發往蘇州，後做成一千件，在慈寧宮、佛堂等處使用，可知此對圓盤之珍貴。參考故宮博物院藏一紋飾一致的例子，藏品編號：故00112995-10/28（圖一）。



fig. 1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



(two views 兩面)

1023

AN IMPERIAL INSCRIBED CARVED
CINNABAR LACQUER TEA BOWL

QIANLONG CARVED SIX-CHARACTER SEAL MARK AND OF THE PERIOD (1736-1795)

4 ¾ in. (11.2 cm.) diam.

HK\$700,000-900,000 US\$91,000-120,000

PROVENANCE:
Spink & Son, London, 30 December 1961
Sold at Sotheby's London, 6 November 2019, lot 106

The poem inscribed on the bowl, *Sanqing cha* (Three Purity Tea), was composed by the Qianlong Emperor during his autumn tour of Mount Wutai in the eleventh year of his reign (1746). While returning to Dingxing and encountering snow, he brewed *Sanqing* tea using snow water in a felt tent. This poem became one of Qianlong's favourites and was later inscribed on tea bowls made from various materials during his reign. The poem describes tea crafted from plum blossoms, finger citron, and pine nut kernels, highlighting the virtues of tea-making. Each New Year, Qianlong hosted a tea-drinking banquet in the Forbidden City, where his guests were invited to compose poetry.

清乾隆 御製剔紅御題詩三清茶盃
「大清乾隆年製」篆書刻款

來源:
Spink & Son, 倫敦, 1961年12月30日
倫敦蘇富比, 2019年11月6日, 拍品106號

器壁雕乾隆皇帝贊詠三清茶的五言詩：「梅花色不妖，佛手香且潔。松實味芳腴，三品殊清絕。烹以折腳鐺，沃之承筐雪。火候辨魚蟹，鼎煙迭聲滅。越甌潑仙乳，甌盧適禪悅。五蘊淨大半，可悟不可說。馥馥兜羅遞，活活雲漿澈。據坐遺可餐，林逋賞時別。懶舉趙州案，頗笑玉川譌。寒宵聽行漏，古月看懸玦。飲飽趁幾余，敲吟與無竭。乾隆丙寅小春御題。」鈐「乾」、「隆」篆書圓、方連珠二小章。此詩為乾隆皇帝於乾隆十一年（1746）秋巡五臺山，回程至定興遇雪，於甌帳中以雪水烹煮三清茶時所作。



(mark)



1024

A VERY RARE MOTTLED 'CHICKEN-BONE'
JADE RHYTON CUP

SONG-MING DYNASTY (960-1644)

3 ¾ in. (8.6 cm.) high, box

HK\$400,000-600,000 US\$52,000-78,000

PROVENANCE:
Baron Klaus D. von Oertzen (1894-1991) and Baroness Irene von Oertzen (1908-2007)
Sold at Christie's London, 7 November 2008, lot 241 (part)
The Durwin Tang Collection
Sold at Bonhams Hong Kong, *Tang's Hall of Precious The Durwin Tang Collection of Chinese Jades*, 27 November 2018, lot 166

LITERATURE:
S.Howard.Hansford, *Jade - Essence of Hills and Streams*, Johannesburg, 1969, p.107, no.C33

This type of animal-head rhyton can be traced to Persia, such as the example with the forepart ram in the Metropolitan Museum Collection, dated to 5th Century BC. These vessels probably found their way to China via Silk Road, where example of a Tang Dynasty onyx and gold cup with an animal head now in the Shaanxi Museum Collection, and a line drawing illustrated in the Northern Song dynasty Imperial bronze compendium, 'Illustrated Catalogue of Antique Objects in the Emperor Huizong Collection' (fig. 1).

The present lot is further incised with a *taotie* mask, flanked on one side by a dragon and on the other by a phoenix, derived from archaic bronze decorative motifs.

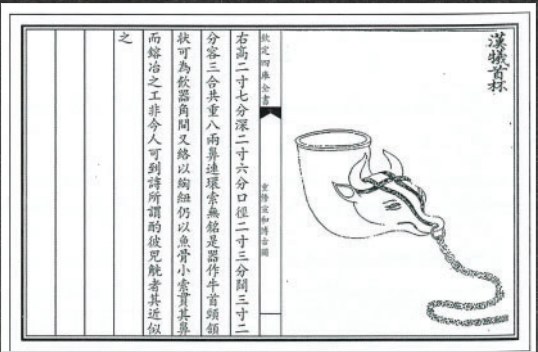


fig. 1 *Chongxiu Xuanhe bogu tu*, 'Revised Edition of Illustrated Catalogue of Antique Objects in the Emperor Huizong's Collection', *Siku quanshu* edition, *juan* 16
圖一 欽定四庫全書《重修宣和博古圖》，卷十六

宋/明 雞骨白玉雕仿古龍鳳紋牛首來通盃

來源:
Klaus D. von Oertzen男爵 (1894–1991) 及男爵夫人 (1908–2007) 舊藏
倫敦佳士得, 2008年11月7日, 拍品241 (部分)
鄧德雍舊藏
香港邦瀚斯, 《天珍堂藏中國古玉》, 2018年11月27日, 拍品166號

出版:
S.Howard.Hansford, 《Jade – Essence of Hills and Streams》, 約翰內斯堡, 1969年, 頁107, C33號

來通盃這種器皿可追溯至波斯王朝, 如紐約大都會博物館藏一件公元前五世紀銀製羊首盃。此類器皿應經絲路傳入中土, 如陝西博物館藏唐代鑲金獸首瑪瑙盃, 以及北宋《宣和博古圖》錄一件牛首來通盃 (圖一)。本拍品表面淺刻饗餐、龍鳳及弦紋則仿先秦銅器。



1025

A BAMBOO 'THREE FRIENDS OF WINTER'
BRUSH POT

QING DYNASTY, 18TH CENTURY

5 ¾ in. (13.6 cm.) high

HK\$180,000-280,000

US\$24,000-36,000

清十八世紀 竹雕歲寒三友紋筆筒

1026

A SONGHUA MELON-FORM INK STONE

QING DYNASTY (1644-1911)

14 ¾ in. (12 cm.) long, hardwood box and cover

HK\$200,000-300,000

US\$26,000-39,000

清 松花石瓜式硯

帶隨形木硯盒，蓋盒刻：「內宮」

~1027

AN EMBELLISHED *HUANGHUALI*
CIRCULAR BOX AND COVER

QING DYNASTY, 17TH-18TH CENTURY

3 ¼ in. (7.8 cm.) diam.

HK\$200,000-300,000

US\$26,000-39,000

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The Property of a Gentleman
士紳珍藏

1028

AN INSCRIBED DUAN INK STONE AND A
LACQUERED-WOOD BOX AND COVER

QING DYNASTY, 18TH CENTURY

Ink stone: 7 ¾ in. (19.6 cm.) long

Cover: 8 in. (20.2 cm.) long

HK\$120,000-250,000

US\$16,000-32,000

The present ink stone bears the seals of Liu Rongfu (1774-1854), a scholar-official during the Jiaqing period, renowned for his calligraphy and paintings. The ink stone is further carved with bamboo leaves and poems composed by Su Shi, expressing Liu's deep appreciation for the ink stone and his pursuit of literature and nature.

(base 底部)

清十七/十八世紀 黃花梨嵌寶花鳥圖圓蓋盒

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清十八世紀 端石刻詩文硯連漆木蓋盒

劉榮黼（1774–1854），字矩堂，晚號怡雲老人，嘉慶十三年進士，官至遵義知府，工書畫，山水古木之作尤佳。此方硯台以明月山竹為題材，間刻蘇軾詩文，體現劉氏對文學研究與自然之美的追求，展現文人雅士的精神世界。

木盒刻：「南唐眉子石硯 矩堂珍藏」
硯側刻：「南唐眉子石硯 東坡故物」
硯面刻：「明月浸疏竹」、「小窗虛幌相嫵媚，令君曉夢生春紅。」、「我得君硯亦安用，雪堂窗下爾雅箋蟲蝦。」、「與天作石來幾時，與人作硯初不辭。詩成鮑謝石何與，筆落鐘王硯不知。」，落「矩堂」、「榮黼」、「劉」、「史官太守」印。

1029

A LARGE *TIANHUANG* BOULDER-FORM SEAL

SIGNED LIN QINGQING, LATE QING-REPUBLIC PERIOD

3 ⅞ in. (9.1 cm.), 326 g, inscribed brocade box

HK\$400,000-600,000

US\$52,000-78,000

PROVENANCE:

Gong Xinzhao (1870-1949)

LITERATURE:

Lin Qingqing boyi yishu, Guandong, 1984, no. 9 (rubbing) (fig. 1)

The present seal bears the signature of Lin Qingqing (1876-1948), the renowned seal carver from Fujian known for his works carved in shallow relief. The seal is further carved with the signature of Gong Xinzhao (1870-1949), a scholar-official who served as a diplomat to the UK, France and Canada during the late-Qing period, and a highly esteemed collector. The accompanying box bears a label signed by Gong Xinzhao, recounting the journey of the present seal, from its origin as a raw stone to its place in his collection.



fig. 1 圖一



(seal impression 印文)



(seal face 印面)

晚清/民國 林清卿刻薄意田黃寒夜歸航印 (326克)

來源:

龔心釗 (1870-1949)

出版:

《林清卿薄意藝術》，廣東，1984年，圖9 (拓片) (圖一)

邊款：年年芳信負紅梅，江畔垂垂又欲開。東坡居士詩。清卿刻/瞻麓齋藏
印文：寄酒賦於閒情，發琴歌於逸響。

錦盒題簽：閩中好友得一佳石，石質細膩溫潤。友邀鄉賢淺刻山水方寸，萬千氣象，實為田石上品。瞻麓齋龔心釗藏隨「心釗」印。

龔心釗 (1870-1949) 字懷希，號仲勉，齋名瞻麓齋，安徽合肥人，晚清外交官，著名文物收藏家。林清卿 (1876-1948)，福建福州人，專攻薄意。自幼好學且天資聰穎，卻棄仕途而投入印石雕刻，後更精益求精，苦心學畫，終將其精髓如筆意、構圖等元素融入薄意之中，作品意境深遠。



(mark)



(another view 另一面)



Property of a Gentleman
士紳珍藏

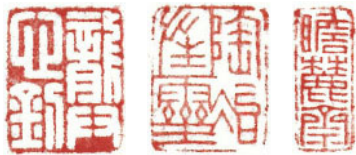
1030

THREE SMALL 'MYTHICAL BEAST'
TIANHUANG SEALS

LATE QING DYNASTY-EARLY REPUBLIC PERIOD
The seal faces read: Gong Xinzhao, Zhanlu *zhai*, *tao ye xing ling*
Largest: 1 1/8 in. (3 cm.) high; 11g, 10g and 5g (3)

HK\$200,000-400,000 US\$26,000-52,000

Gong Xinzhao (1870-1949) was a late Qing dynasty scholar-official, diplomat and an important collector of Chinese paintings and works of art, and Zhanlu *zhai* is his hall name. The majority of Gong's collection was donated by his descendants to the Shanghai municipal in 1960 and is now in the collection of the Shanghai Museum.



(seal impressions 印文)



(seal faces 印面)



晚清/民國 田黃瑞獸鈕龔心釗自用印三方

印文：
瑞獅鈕印（11克）：龔心釗
角端鈕印（5克）：瞻麓齋
鳳凰鈕印（10克）：陶冶性靈
龔心釗（1870–1949），字懷希，號仲勉，齋名瞻麓齋，安徽合肥人，晚清外交官，著名文物收藏家，其多數藏品由其後人捐贈上海市文物管理委員會，現藏上海博物館。

1031

A PAIR OF DUAN INK STONES

7 1/4 in. (18.5 cm.) long, hardwood boxes and covers (2)

HK\$150,000-240,000 US\$20,000-31,000

PROVENANCE:
Collection of Inoue Keien (1903-1997)

EXHIBITED:
Fude No Sato Kobo Museum, Hiroshima (according to receipt for loan to the exhibition)

LITERATURE:
Komeiken: Tankei, vol. 2, Tokyo, 1975, no. 73

端石文人硯一對

來源：
井上桂園（1903–1997）舊藏
展覽：
畫筆博物館，廣島（據借展收據）
出版：
《古名硯：端溪》，第二卷，東京，1975年，圖版73號



Property of a Gentleman
士紳珍藏

1032

AN ARCHAISTIC SILVER AND GOLD WIRE
INLAID BRONZE POURING VESSEL, *HE*

LATE MING-EARLY QING DYNASTY, 17TH-18TH CENTURY

10 ¾ in. (27.3 cm.) long

HK\$500,000-800,000

US\$65,000-100,000

PROVENANCE:

Michael B. Weisbrod, New York, 1989
Marilyn Ackerman (1930-2012) Collection, Mamaroneck, New York
Property from the Marilyn Ackerman Collection; sold at Christie's
New York, 19 March 2021, lot 813

EXHIBITED:

Michael B. Weisbrod, Inc., *Dragons, Monsters, and Auspicious
Beasts*, New York, 1-17 June 1988

LITERATURE:

M. Weisbrod, *Dragons, Monsters, and Auspicious Beasts*,
New York, 1988, pp. 62-63, no. 29

晚明/清初 銅錯金銀仿古盃

來源:

Michael B. Weisbrod, 紐約, 1989年
Marilyn Ackerman (1930-2012) 舊藏, Mamaroneck, 紐約
Marilyn Ackerman珍藏; 紐約佳士得, 2021年3月19日, 拍品813號

展覽:

Michael B. Weisbrod, Inc., *Dragons, Monsters, and Auspicious
Beasts*, 紐約, 1988年6月1至17日

出版:

M. Weisbrod, 《Dragons, Monsters, and Auspicious Beasts》,
紐約, 1988年, 頁62-63, 圖版29號



1033

A VERY RARE CARVED ZITAN AND
BURLWOOD ARABIC-INSCRIBED BOWL

QIANLONG PERIOD (1736-1795)

6 ¼ in. (15.8 cm.) diam.

HK\$300,000-500,000

US\$39,000-65,000

PROVENANCE:

A French private collection prior to 1939, by repute

The inscription to each side carved within burlwood panels is from
the Shahada and reads *la illah ila allah* – “There is no God but God.”
The *zitan* bowl is delicately incised with a diaper pattern and *wan*
symbols. The base is inscribed with a *yi* character and the interior is
lined in metal.

There do not appear to be other similar *zitan* and burlwood bowls
published, however Arabic-inscribed vessels were popular at court
since the Zhengde reign.

An Arabic-inscribed bronze incense garniture comprising a censer, a
vase and an incense box with Zhengde marks but probably later in
date is illustrated by Liu Xirong, *Zhongding mingxiang (3): Rongzhai
qingong zhenshang*, Beijing, 2013, pp. 94-95; and another complete
set was sold at Christie's Hong Kong, 31 May 2017, lot 3176

清乾隆 紫檀嵌瘿木面刻阿拉伯文盃

來源:

法國私人舊藏, 1939年之前 (傳)

兩側瘿木面上的銘文出自清真言, 意為「無一是主, 惟有安拉」。紫檀木盃
外壁精細地雕刻菱花紋與萬字紋, 底部刻一「乙」字, 內壁鑲金屬內裏。



(base 底部)



Property from a Hong Kong Collector
香港私人珍藏

1034

A PAIR OF CARVED ZITAN 'BOY AND
ELEPHANT' CANDLESTICKS

QIANLONG PERIOD (1736-1795)

12 5/8 and 12 1/2 in. (32 and 31.8 cm) high

(2)

HK\$300,000-500,000

US\$39,000-65,000

清乾隆 紫檀太平有象燭台一對



The Property of a Gentleman
士紳珍藏

1035

A HARDSTONE AND MOTHER-
OF-PEARL EMBELLISHED ZITAN
'ROMANCE OF THE THREE KINGDOMS'
BRUSH POT

QING DYNASTY (1644-1911)

6 3/4 in. (17.2 cm.) high, box

HK\$260,000-350,000

US\$34,000-45,000

PROVENANCE:

Sold at Christie's Hong Kong, 19 March 1990, lot 414

Sold at Christie's Hong Kong, 28 November 2012, lot 2324

The exterior of the brush pot is inlaid with a variety of materials including coloured stones and mother-of-pearl, depicting a scene portrayed in chapter 34 of *Romance of the Three Kingdoms*, where Liu Bei leaps his horse across the Tan Stream. On one side of the brush pot, the white Dilu horse can be seen carrying Liu Bei galloping to the edge of a broken bridge, with Cai Mao in pursuit and Zhao Yun guarding his lord from behind. This vividly captures a classic moment from *Romance of the Three Kingdoms*. The other side of the brush pot is inlaid with magnolia and peony motifs, enriching the overall composition and infusing the otherwise heroic theme with a touch of scholarly elegance. This classic scene was included in woodblock prints from both the Ming and Qing dynasties, which may have served as inspiration for the composition of this brush pot (fig. 1). The base has an apocryphal Qianlong mark inlaid in mother-of-pearl.

清 紫檀嵌百寶馬躍檀溪圖筆筒

來源:

香港佳士得，1990年3月19日，拍品414號

香港佳士得，2012年11月28日，拍品2324號

筆筒外壁以彩石、螺鈿等鑲嵌人物故事圖。場景取自三國演義第34回劉備躍馬過檀溪之情節。筆筒一面可見的盧馬背負劉備奔馳至斷橋岸邊，中有蔡瑁追趕，後有趙雲護主，生動地展現出《三國演義》中經典的一幕。筆筒另一面嵌玉蘭、牡丹，豐富了整體畫面，為陽剛的主題注入了一股文人雅韻。明、清兩代版畫中皆曾收錄此段經典場景，或曾為此筆筒構圖提供靈感來源（圖一）。底部嵌螺鈿「乾隆御製」款。



fig. 1 'Horse Leaping Over Tan Stream', Chongzhen Edition of
Heroic Genealogy with Illustrations and Praises
圖一《崇禎本英雄譜圖讚》「馬躍檀溪」



1036

AN INSCRIBED POTTERY TILE-SHAPED INK STONE

HAN DYNASTY (206 BC-220 AD)

5 ⅞ in. (14.8 cm.) wide, wood stand and cover, Japanese wood box

HK\$200,000-400,000 US\$26,000-52,000

PROVENANCE:
Collection of Taguchi Beihou (1861-1930)
Collection of Lin Langan (1898 -1971)

Inscription: "Tomb Certificate of Fan Yanshou from Wufengli, Shanyin, First Year of Jianning" and "February, First Year of Jianning"

The present ink stone is accompanied by handwritten notes by Lin Lang'an. Lin Xiongguang (1897-1971), also known by the sobriquets Lang'an and Leizhai, was a descendant of the prominent Banqiao Lin family of Taiwan. He studied in Japan during his early years and later established a business there in the 1930s. A passionate connoisseur of art, he was deeply knowledgeable in epigraphy, calligraphy, and painting, amassing an impressive collection.

The former collector, Taguchi Shigeichiro (1861-1930), also known by the courtesy name Shikiku and the art names Beifang and Soshan Gaishi, was the son of Taguchi Kazumi, the father of Japanese anatomy. In 1885, he travelled to China to study epigraphy, Buddhist scriptures, and calligraphy for three years. He played a pivotal role in introducing Wu Changshuo to Japan, profoundly influencing the Japanese calligraphy world.

漢 陶「飛馬」瓦形磚硯

來源:
田口米舫 (1861-1930) 舊藏
林朗庵 (1898-1971) 舊藏

模印磚銘：「建寧元年山陰五風裡番延壽墓前」「建寧元年二月」

連林朗庵手寫筆記。林朗庵 (1898-1971)，名熊光，號朗庵、磊齋，為台灣顯族板橋林氏之後。早歲留學日本，上世紀三十年代旅日經商。雅好文物，深於金石書畫，收藏頗豐。

前收藏家田口茂一郎 (1861-1930)，字子菊，號米舫，又號蘇山外史，為醫學世家日本解剖學之父田口和美之子。於1885年往大清國修習金石學、佛經與書法三年，亦引介吳昌碩為日本認識，對日本書道界產生極為深遠的影響。



(back view 背面)



(inscription 銘文)



The Property from the Collection of Keisoshitsu
日本景蘇室舊藏

1037

A GREEN DUAN 'ORCHID PAVILION' RECTANGULAR INKSTONE

QING DYNASTY (1644-1911)

7 ¾ in. (18.3 cm.) wide, wood stand and cover, Japanese wood box

HK\$150,000-240,000 US\$16,000-23,000

PROVENANCE:
Collection of Yonezawa Akihiro (1923-1982)

The back of the inkstone is inscribed with the seal Keisoshitsu (*Jingsu Studio*). The owner of Keisoshitsu, Yonezawa Akihiro (1923-1982), was a Japanese collector of Chinese paintings and works of art. His studio name, Keisoshitsu was inspired by the Song dynasty artist and poet Su Shi, whom he greatly admired. He was a frequent visitor to Gyokusendo, an antique shop established in 1818 in Tokyo specialising in scholar's objects.

清 綠端蘭亭集會圖硯

來源:
米澤彰洋 (1923-1982) 舊藏

硯後篆刻「景蘇室」，景蘇室主人米澤彰洋 (1923-1982) 乃中國繪畫和藝術品的日本收藏家。其堂號「景蘇室」乃受他非常崇拜的宋代藝術家、詩人蘇軾啟發而得。他經常拜訪東京的玉川堂，一家成立於1818年專門經營文房四寶的古董店。



(Japanese wood box 日本木盒)



(two views 兩面)

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item

which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊•.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot**

under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E2(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at their sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at their sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or

business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (i) This additional **warranty** does not apply to:
 - (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details

and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

- (m) **Guarantee in relation to Wines and Spirits**

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;

- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in their view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);

- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;

- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

- (iii) Credit Card
We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.

- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price**

and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We must collect purchased **lots** within 7 days from the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) If you do not collect a **lot** within 90 days following the date of the auction we may, at our option:
 - (i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
 - (ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (c) The Storage conditions which can be found at www.christies.com/en/help/buying-guide/storage-conditions will apply.
- (d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or

import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

- (c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ~ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ~ or ~ and further information can be found in paragraph H2(h) below.

We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

- (e) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (f) **Gold**

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

- (h) **Handbags**
A **lot** marked with the symbol ~ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ~ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible

for obtaining and paying for the necessary permits. Please contact the department for further information.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
 - We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these

Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts for the resolution of any disputes related thereto, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buying at Christie's"

○

Christie's has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

○◆

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△◆

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

▣

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

●

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≡

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property in which Christie's has an ownership or financial interest**

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol △ in the next to its **lot** number.

○ **Minimum price guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

○◆ **Third party guarantees/ Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ○◆. Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

△◆ **Property in which Christie's has an interest and Third party guarantee/ Irrevocable bid**

Where Christie's has a financial interest in a **lot** and the **lot** fails

to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol △◆. Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

○ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing their influence.

"Follower of ...": in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.

“With signature ...”: In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Attributed to”: in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol **Ⓢ** in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to

take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定・買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以Δ標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供寶石學報告。

(c) 所有類型的寶石均可可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿出鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但此代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程序中做出申請。**佳士得**只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie’s LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入**www.christies.com/auctions/christies-live-on-mobile**。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見**www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**。

(c) 書面競投

您可於任何佳士得辦公室或通過**www.christies.com**或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ♦ 以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

- (e) 重開或繼續競投，即便已經下槌；及
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3)、E(2)(i)、F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，**拍賣官**可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie’s LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運達到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品**保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄**描述第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄**描述內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄**描述。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

- 家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) 書籍。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (C) 沒有標題的書籍；
 - (D) 沒有標明**估價**的已出售**拍賣品**；
 - (E) 目錄中表明售出後不可退貨的書籍；
 - (F) **狀況**報告中或拍賣時公告的瑕疵。
- (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為偽品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為偽品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄**描述第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。

(m) 與名酒及烈酒有關的保證。

- (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會攤置交易並退還買方

其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

- (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

- (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根据歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **落槌價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄**www.christies.com/MyChristies**進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號

銀行編號：004

賬號：062-305438-001

賬名：Christie’s Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。

(iv) 現金

本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。

- (e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品及拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
 - (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- (ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的物品。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 您必須在拍賣後7日內提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。

- (b) 如果您未在拍賣後90日內提取您購買的**拍賣品**，我們有權：

- (i) 向您收取倉儲費用，相關費用列於https://www.christies.com/zh/help/buying-guide/storage-fees。
- (ii) 將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫，並且向您收取因此產生的運輸費用和處理費用；而您將受第三方倉庫的標準條款約束，並支付其標準費用和成本。
- (iii) 按我們認為商業上合理且恰當的方式出售**拍賣品**。

- (c) 倉儲的條款適用，條款請見https://www.christies.com/zh/help/buying-guide/storage-conditions。

- (d) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部；電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話+852 2760 1766發郵件至：postsaleasia@christies.com。
- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的

稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精度不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鱔皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ~ 號或 = 號，進一步資料請參見以下第H2(h)段。如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) 源自伊朗的拍賣品

為方便買方，佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) **黃金**
含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有 ~ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特

別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有 = 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

1. 佳士得之法律責任

1. 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

3. 請注意佳士得所提供的書面競投及電話競投服務、Christie’s LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就獲得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人

具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/ccpa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方就有關本業務規定的權利及義務，拍賣的行為及任何與上述條文有關的事項，均受香港法律管轄及並據此解釋。在拍賣競投時，買方/競投人無論是親自出席、經過代理人、以書面、電話或其他方法參與拍賣競投，即被視為接受本業務規定，及為佳士得之利益，接受香港法院之專屬管轄權以解決任何有關糾紛，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從www.christies.com網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- (ii) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (iv) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie’s International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或

www.christies.com的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

26/02/25

本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為“業務規定，買方須知”一章的最後一頁。

○

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

○◆

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△

佳士得對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△◆

佳士得對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

✧

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的底價或其他重要資訊。

●

此**拍賣品**不設底價。

~

此**拍賣品**含有瀕危物種，或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

≈

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

=

此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

∞

此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

♡

瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

❖

此**拍賣品**可根據業務規定以某些加密貨幣支付。

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 **○** 號以資識別。

○◆ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 **○◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果果第三方成功競投，第三方必須全額支付落槌價及買方酬金。我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

▲◆ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。**此拍賣品**在拍賣詳情中注有 **▲◆** 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對拍賣品持有經濟利益。

○ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 **○**。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄<http://www.christies.com/financial-interest/>瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知,包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概 全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他/她監 督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。「附有...簽名」、「附有...之日期」、「附有...之題詞」、「**「款」**」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於拍賣品標題，則表示根據佳士得之意見，此件拍賣品為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該拍賣品時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該拍賣品是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，拍賣品上載有珠寶商的簽字。“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 **Ⓢ** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈮金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈮金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的天然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

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PAUL CEZANNE (1839–1906)
Fruits et pot de gingembre

Estimate: US\$35,000,000 – 55,000,000
Price realised: US\$38,935,0000
20th Century Evening Sale
9 November 2023, New York



保羅·塞尚 (1839–1906)
水果與姜罐

估價：US\$35,000,000 – 55,000,000
成交價：US\$38,935,0000
20世紀晚間拍賣
紐約 2023年11月9日

CHRISTIE'S 佳士得



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